

The Modern Language Journal

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The Modern Language Journal

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THE TEACHING OF FRENCH CIVILIZATION

By A. L. GUÉRARD

I.

THE HISTORY of civilization is not a new-fangled or a pseudo-science: no less than 170 years ago, Voltaire practiced it with dazzling success, and neither *Le Siècle de Louis XIV* nor *L'Essai sur les Mœurs* have been allowed to run out of print. Yet the subject is coming into its own, in our days, with such dramatic suddenness, that many of us are still wondering—maybe with a sneer: "What is Civilization, anyway? And how on earth can it be taught?"

To answer the first question with any thoroughness would take us into the Philosophy of History: a fascinating realm no doubt, all the more fascinating because it might well be a phantasmal one. The teacher of languages would have a perfect right to consider it as outside his practical sphere. Fortunately there is enough upon which we are all agreed to provide a workable definition of Civilization, and a firm basis for its study.

Our task is to teach French, that is to say to train our students in the use of an instrument, the French language. That instrument is composed of words grouped into sentences. But words are only symbols. They stand for a certain reality in the speaker's or writer's mind. Unless they stand for approximately the same reality in the hearer's or reader's mind, they will be meaningless sounds. They exist only in function of the speaker's and of the hearer's experience. They change their colouring, chameleon-like, according to their background; and if there were no background whatever—if they did not represent *something* either material or conceptual—they would be sheer nonsense. The

teacher of French or French literature must be sure that there is a common background of experience between the authors he is explaining, and the students to whom he explains them. Otherwise his labour would be a hollow pretence. Baseball slang is mere chatter to the present writer, for lack of a proper education; and Pascal is placed in the same category by some of his pupils—for the same reason.

"But," you may say, "as the French and ourselves belong, on the whole, to the same culture-group, their meaning is not very mysterious: with common sense as a guide, we are not likely to go very far wrong."

In many domains, this is perfectly true; it becomes doubtful or false when we reach more complex regions of thought, such as literature, government, philosophy, religion. It has been pointed out, for instance, that in modern French politics, a Conservative is a man who wants to destroy the existing order—preferably by violent means; a Progressive is a Reactionary; a Radical, like a Radical Socialist, is a trimmer and time-server; whilst President Millerand, the vigorous leader of the capitalistic bourgeoisie, was and remains a Socialist! If we come across the words: "a rational form of government," most of us will take it for granted that it means: "an individualistic democracy"; others: "a socialist state"; to Frenchmen of the XVIIth century, it meant: "monarchy by divine right." Translating words with equivalent words is not enough; we must know in what sense the author used the words. And the author himself, in many cases, does not tell us: he uses the words "like everybody else," in their current acceptance at the time; he takes the general experience of his public for granted. Our task therefore, is to restore the conditions under which he was writing; then we shall understand his vocabulary in terms of his own experience, and not exclusively of our own; then and then only shall we have a chance of doing him—or rather ourselves—full justice.

It is this collective experience, this common background, this set of ideas in general currency that we call the civilization or culture¹ of an age or of a people. In order to understand French literature therefore, it is essential that we should know what French writers in general take for granted; that is to say, *we must know*

¹ This is not the place to discriminate between the two.

what the average French reader knows. If there are parts of French experience that remain alien, or even unfamiliar to us, there will be corresponding parts of French literature, or even of the French language, that will remain blurred, distorted or unintelligible.²

"What the average French reader knows" may be translated into definite terms, and does not constitute a very formidable mass. I do not think it is much more than is required in France for the *Certificat d'Etudes Primaires Elémentaires*, the diploma which French children get on leaving the grade school at the age of twelve. If we knew about France all that a French boy of twelve does know, we would be doing well. "Ah! But a boy of twelve could not understand Renan!" Of course not, because he would be lacking in maturity and general culture. But that maturity and general culture would come to us in our own American course of studies. The amount we have specified, "*le Certificat d'Etudes*," is not sufficient in itself: it represents only what is lacking in an American student for the complete comprehension of French. This provides us with a very definite standard and programme for a course in French Civilization.

II.

If we accept this definition, the eye would need to be educated in French civilization as well as the ear; for France—whatever may have been said in jest or paradox about her classical literature—is neither a realm of pure spirit, nor the land of the sightless. The visible world is part of the common experience which we are attempting to reconstitute; and for the French, "*le visage aimé de la patrie*" is not an empty phrase. First of all, the class room should be provided with a map of France, and of the new France

² It might be objected that only those things in literature that are of universal experience are worth remembering; in so far as a book requires the reconstitution of its background, it is no longer living. Such was the point of view of the French classicists. Two answers may be offered: 1° By thus breaking down the obstacles which exist between a writer of the past, or a foreign writer, and ourselves, we give ourselves a chance to catch whatever permanent message that writer may have to give; if we study the XIVth century environment of Dante, it is only in order to cut through it an avenue to Dante, the eternal. 2° Are we so sure that our own culture includes all valid forms of the true, the beautiful and the good? Medieval French, or Chinese, may seem quaint and remote: who knows but through our efforts to understand them, we shall not tap new resources within ourselves, enrich our own experience, enlarge our conception of the permanently valuable?

in the making, the Colonial Empire: those of Vidal-Lablache (A. Colin) are particularly suitable. A few pictures on the wall would help, selected not so much for their artistic as for their symbolical value: Hyacinthe Rigaud's magnificent portraits of Louis XIV and Bossuet are the best commentaries on classical literature. In this miniature Pantheon I would include Houdon's Voltaire, Bonnat's Hugo, Rude's Marseillaise; the portals of Rheims or Paris, the Christ of Amiens, the Virgin of Rheims, and, at the other pole of medieval thought, the Stryge of Notre-Dame; some episode in the life of Joan of Arc; the inevitable Corsican; and—not least,—Marshal Foch, whose gentle, thoughtful face is the symbol of a military France which is not militaristic. The whole collection would cost a few dollars, and might serve as the nucleus of a little French Museum.

French plays *given by French professionals* should be attended whenever opportunity offers: to see real Frenchmen live and move in the semi-realistic setting of the stage is an illuminating experience. New York, San Francisco, and I believe, Chicago, afford such chances; a few other great cities might very well be added to the list.

It is a great pity that French *films* are not so current over here as our Chaplin-Lloyd farces and our Western melodrama are on the other side. It is the reproach of our universities that they are so slow in availing themselves of an incomparable instrument of education. There are professors—in England—who have not yet discovered that the printing press exists. It may not take quite so long for the cinema to invade the lecture room. In the meantime, ordinary slides, or, with a reflectoscope, picture cards, will make French scenery, French monuments, French types, French scenes, much more real than the printed word would do without their aid.

But we are still chiefly relying upon pictures in books. In this respect, great progress has been made in recent years. Most modern text books are illustrated, either with good photos, or with sketches which show genuine French spirit. Compare for instance our austere friend, the old Fraser and Squair, with Coleman's new version; or earlier books in the direct method, on the basis of Hölzel's *Four Seasons*, with Camerlynck's *France*. In Ballard's *Beginners' French*, the photos are good, but I noted

several heresies in the kitchen! The very pretty drawings in Cerf and Giese's *Beginning French* are 'Frenchy' rather than truly French. The unillustrated Method is doomed; and in a few years, we shall be as critical of the pictures as we are of the grammar or of the phonetic transcription.

Special mention should be made of picture books about France. The Armand Dayot collection, *l'Histoire de France par l'Image* is extremely unequal; the volume on the Middle Ages is atrocious: it reproduces, not authentic documents, but commonplace modern paintings, and even classical engravings. It would do to illustrate Mezeray. The other portions are of increasing interest, and the several volumes on the XIXth century are really valuable. More convenient perhaps will be the Larousse publications, *Histoire de France Illustrée*, *Géographie Illustrée*. Students should be encouraged to look through *L'Illustration* long before they are able to understand the text.

There may be still a few people who think it frivolous to look at pictures. It is a delight no doubt: but it is delightful likewise to read Montaigne, Molière, Voltaire, Renan. We can not help it: much of our work is pleasant. Taine, a model of austere and unremitting industry, Taine, the law-giver of the history of civilization (*la race, le milieu, le moment!*) would spend long studious hours in the Cabinet des Estampes.

III.

The study of French Civilization may very well begin with the first year of French. *Other things being equal*, a book which creates a French atmosphere, and embodies some information about France, is to be preferred. This is true even of grammars: it is more emphatically true of easy Readers. It seems strange to offer German stories in French garb, as in *La Fille de Thuiskon*, with the plea that they are "unobjectionable"; Major Martin and Prof. Russell felt that they had to apologize for their bold departure in *At West Point*. There is a wealth of Readers on the market which claim to be an introduction to French life. They assume generally the form of a trip through France; many of them are good, and I do not feel called upon to pass upon their individual merits. I may mention that we have used De Monvert's *La Belle France* with good results: it is an unassuming, chatty, friendly

little volume; in the recent editions, Le Havre is no longer located on the North Sea, so the inhabitants of Dunkirk are placated. I have read personally with great pleasure Prof. Schoell's two books, *La Nouvelle France*, and *Paris d'Aujourd'hui*. But "ils sont trop," and so "j'en passe et des meilleurs!"

But we wish to emphasize the proviso: "Other things being equal." The primary purpose of first year's work is to teach the elements of French, and not France; and it would be disastrous to hold the students responsible for any large amount of historical or geographical information. A remarkable book like Gourio's *La Classe en Français—Premier Livre*, may voluntarily limit itself to class room experience and a few other simple facts; and I have repeatedly given the preference to Readers which were well-graded and *readable*, although they contained no hint about the orography of France or the French Revolution.

But our pedagogical needs, and our ultimate aim, which is to reconstitute in our students' minds the experience of the average French reader, may once in a while be excellently combined, through the use of a book destined to French children. I have no experience with the adaptation for American use of French Readers such as those of Bruno (*Francinet, Le Tour de France par Deux Enfants*) or the Colin collection of *Tu Seras* (*Tu Seras Soldat, Tu Seras Agriculteur*, etc.) But I believe that with a competent teacher, Lavissee's little *Histoire de France* could be made very attractive. Few of the facts are really new to the students; and the style, in its absolute simplicity, has the firmness which is found in the greater work of the master. Lavissee was, for a generation, the conscience of liberal France; he should be our constant guide in the study of French Civilization; and we might as well be initiated early.

IV.

In the second year, a more definite approach may be attempted. A formal course in the history of French Civilization would probably be premature, but a Reader specially devoted to the subject may be used, and supplemented by brief, informal lectures. We have now a number of books suitable for this kind of work.

Rimbaud's *Petite Histoire de la Civilisation Française*, abridged from his three-volume standard work, and abundantly illustrated

(A. Colin) is one. *Le Pays de France*, by Pierre Foncin (Colin; there is an American Book Co. edition) is strikingly good: complete, well-balanced, well-written; and yet we doubt whether it would be very successful in our classes. It is too compactly crammed with facts, and therefore indigestible. Any one familiar with France will appreciate the lucid arrangement of the material, and the merit of the style, condensed and yet literary. But sophomore stomachs are not ready for such concentrated food. It might be a good book for teachers to have constantly at hand. They might use it as a guide in their talks and dictate to their students brief summaries of each chapter.

In the same capacity, as vade-mecum or pocket encyclopedia, I can heartily recommend *Facts about France*, by E. Saillens (Hachette), "brief answers to recurring questions, 320 pages of condensed, alphabetically arranged information." M. Saillens has shown the true French knack of making even a dictionary readable, and at times witty.

The same mail brought to my desk an announcement of *La Civilisation Française*, by Prof. L. A. Loiseaux (World Book Co.) and *La France et sa Civilisation*, by Lanson and Desseignet (Holt). I am awaiting Prof. Loiseaux's book with pleasant anticipation. Messrs. Lanson and Desseignet's neat little volume is excellent. Not so highly condensed as Foncin's, it is therefore much more readable. Elementary as it is, it is never childish or cheaply popular. Our Sophomores and Juniors will enjoy it, and there is no graduate student so learned that he would not be benefited by reading it through. It is a comfort also, at a time when so many French writers affect a reactionary attitude (Maurras, Léon Daudet), and when so many foreign critics judge Paris from the point of view of Berlin or Moscow (H. G. Wells), to find a book written in a fair, sane, liberal tone. We recognize and welcome in the authors genuine representatives of the most permanent force in French culture, the intelligent middle class. Their views on the Revolution, the Empire, Napoleon III, the Dreyfus case, may be considered as the French norm. I feel all the freer to bear this testimony, as my private opinions depart noticeably from such a norm, especially with regards to Napoleon III.

My one objection to the book is that it begins with the Revolu-

tion: this again represents faithfully the average opinion in France; the Ancient Regime was abolished, and a new era began. But France was not born, or even reborn, in 1789. The past is not dead: the treaty of Verdun, the treaties of Westphalia, the Revocation of the Edict of Nantes, are live issues today; and people are more vitally concerned with the theories of Rousseau than with the innocence or guilt of Captain Dreyfus. More space, in our opinion, should have been given to geography, the Middle Ages and the Classical period. We hope the authors will give about earlier French history a companion volume as good as the present one.

V.

With the third year of college French, our special work may properly begin. A course in French Civilization may be conceived in two slightly different ways. It may be primarily a *historical* course, which might be given under the department of history; literature would find its place therein, but only as one among several manifestations of French culture. Or it may be first of all a survey of French literature, but including as much of the social background as may be found necessary.

There is a great deal to be said in favour of the first conception. Such a course would appeal, not only to students of French, but also to students of English, History, and International Politics. The clouding of the deep friendship between America and France, so soon after the Great War, is a tragedy; and the cause of the tragedy is that, on either side, men are interpreting the same ideal—democracy, liberty, justice, peace—exclusively in terms of their own experience. There is no such thing as “a French truth,” as Barrès would have us believe; but there is no such thing as an “American truth” either. In order to get at truth pure and simple (humanly speaking), we must be able to compare its refractions through the collective minds of France and America; we must study French and American civilizations.³

³ *French Civilization*, by the present writer (From its Origins to the Close of the Middle Ages, Houghton Mifflin, 1920—II. The Classical Age, in preparation. III. The XIXth Century, Century Co., 1914–1918) was written with such a course in view. But it takes for granted that a separate course in literary history will also be given, and therefore it barely indicates the “junction points” with literature. It might be well considerably to increase the space devoted to litera-

The second conception goes back to Taine's *English Literature*; it is well embodied in the title of Jusserand's great book: *A Literary History of the English People*; or in Kuno Francke's *Social Forces in German Literature*. We read with great pleasure, in the announcement of Nitze and Dargan's *French Literature*, the following words: "France is a nation with a distinct civilization of its own; and it is the history of the literary manifestations of this civilization that this volume treats. Throughout the book, therefore, the authors have given attention to the historical and social elements that are reflected in the literature of each age."

Between the two courses that we have just attempted to define, there would be a slight difference in emphasis, and correspondingly a different reading list. In the first case, it might be necessary to rely chiefly upon references in English; in the second, sources in French would be available as well. But the general spirit and the method would be the same in both cases, and it matters little whether courses or books be classified under History or under Literature.

A. Rambaud's *Civilisation Française* (3 vols., Colin) has been a standard for so long that we are apt to forget how good it is. Although very well written, it is too closely packed with information to offer entertaining reading; and general ideas, of which there is no lack, are overshadowed by the innumerable details. We may add that, as in every compilation, these details will frequently be haughtily condemned by specialists. But, as a reference book of moderate price and bulk, Rambaud remains invaluable. On the whole, we are on very firm ground; the work is kept up-to-date by reliable scholars; the bibliographies are practical; and the individual student or the small school that could ill afford more expensive authorities will do well to have Rambaud on their shelves.

ture and make it at least one-fifth of the whole. If these modest volumes retain some usefulness, by the side of more exhaustive works, it is because an attempt has been made to reduce facts to a minimum, and to deal extensively with general ideas. It is obvious, as F. Vanderem recently pointed out, that the "realism" of Flaubert was not *determined* by the Positivism of Comte: but both the realism of Flaubert and the Positivism of Comte were coloured by general conditions, which must be carefully analyzed. It is to the study of such common backgrounds that the author has directed his best efforts.

Lavissee's monumental *Histoire de France*, in 28 volumes, completed a few months only before the death of its illustrious editor, is in fact a History of French Civilization without needing to claim the title. In the very best part of it—the treatment of Louis XIV by Lavissee himself—the share of political history is barely one third of the whole. The bibliographies, purposely kept within moderate limits, are naturally of greater scientific value than those of Rambaud. The illustrations, which were an afterthought, are good without being of the same degree of excellence as the text.

Hanotaux's *Histoire de la Nation Française*, now in course of publication, marks at the same time a progress and a regression. It includes geography, literary history, religious history, economic history, indeed the whole of French civilization; but it devotes separate volumes to each subject: the collection becomes an Encyclopedia rather than a single history. Many cross-references will be necessary when political, military, religious factors, which are constantly reacting upon one another, are found in different volumes. By the side of excellent documentary illustrations, there are others of an alleged artistic character that make us sigh for the spirited cartoons of Hendrik Van Loon; and there is in the paper and in the binding a sort of *post bellum* gaudiness which brings into stronger relief the solid character, even in material details, of Lavissee's great history. But, as the French say, "les morceaux en sont bons."

The Cambridge University Press (represented in this country by Macmillan) has just brought out what bids fair to become the one indispensable work in our field. It is *Medieval France, a Companion to French Studies*, under the general editorship of Mr. Arthur Tilley. It will be sufficient to give the name of the contributors to indicate the scope and standard of the work: GEOGRAPHY: L. Gallois; HISTORY: Ch. V. Langlois; THE ARMY: Pierre Caron; THE NAVY: de la Roncière; INDUSTRY AND COMMERCE: L. Halphen; SCHOLASTIC PHILOSOPHY AND UNIVERSITIES: A. G. Little; LANGUAGES AND DIALECTS: A. Jeanroy; LITERATURE: L. Foulet; ARCHITECTURE: Sir Thomas Graham Jackson, Bart.; SCULPTURE, GLASS, PAINTING: M. R. James. The book is but sparingly illustrated; but it is easy to secure pictures from other sources. The bibliographies, so far as I have attempted to test them, are what could be expected from men, each of whom is an

authority in his field. We expect to devote a special review to this excellent work, and to its promised sequel, *Modern France*.

Beyond these general indications we are unable to go, so vast is the field. But we should like to mention a few titles, almost at random, in order to show what degree of scholarship and at the same time of literary charm may be found combined in this line of research. Henry Adam's *Mont Saint Michel and Chartres* belongs emphatically to our branch. A. Luchaire's *La Société Française au Temps de Philippe-Auguste* (tr. by E. B. Krehbiel, *Social France under Philip Augustus*) is sober science more thrilling than H. G. Wells. Emile Mâle's great works on Religious art and the sources of its inspiration weave religion, esthetics and literature into a fascinating fabric (*L'Art Religieux au XIIème Siècle; L'Art Religieux au XIIIème Siècle—L'Art Religieux à la fin du Moyen Age*: A. Colin). Bédier's *Légendes Épiques* shows how literary history may be revolutionized by an approach from a different side—here the study of the pilgrim routes in the Middle Ages. Even grammar is revitalized thereby, and we have just read, with much profit *Frankreichs Kultur im Spiegel seiner Sprachentwicklung*, by Dr. Karl Vossler (Heidelberg, 1921). Once more, we are not distributing prizes, but merely opening vistas.

The study of Civilization is not so much a new science as a new spirit. Ultimately we shall not need special courses or special professorships in French Civilization: the spirit will have permeated all our work, from our first Reader to a doctor's thesis on some Auvergnat dialect. It is a spirit at the same time scrupulously scientific and generously humanistic; so it is with deep satisfaction that we hail its onward sweep.⁴

Rice Institute

⁴There existed in 1920 an excellent publication, "La Civilisation Française, Guide pour l'Explication des Choses de France." It seems to be dead: a very great pity. A small subsidy would probably have saved it.



THE BASIS OF EDUCATIONAL TESTS IN MODERN FOREIGN LANGUAGE

By J. D. DEIHL

A LANGUAGE, whether considered from the stand-point of practical use or as a vehicle of instruction, is primarily an art, and only secondarily a science. As an art it has, in common with other arts, that intangible, uncharted, elusive something that causes it to appear in forms as varied as the individuals who use it. This quality, the soul of language, expresses itself in the emotional content of literature, in characteristic forms of conversation and letter-writing, in the appeal of oratory, in the dynamic slang of the streets, in the accidental and often picturesque forms of popular etymology—in short, wherever it serves as the means of contact between individuals.

As a science, language has many similarities to mathematics. The inexorable laws of philology, the rules of settled grammatical usage, the crystallization of synonymous definition, the regular sequence of inflectional form—all these may be dealt with upon a commensurable basis. They may, in large part, be called “right” or “wrong”. It is mainly, though not entirely, upon the groundwork of language science that language art is reared. But it is not to be forgotten that the science exists only as an aid to the art, and not as an end in itself. Neither can it be accepted without definite proof that excellence in the science is an index to excellence in the art. In fact it is my belief that the correlation, if it were possible to work it out, would not be so very high. A Kipling dialect story, a plantation song, a soldier’s narration of his experiences in the trenches may register high on the artistic side while violating the scientific use of language in every line. In a similar way a child’s composition, or a translation exercise may show perfect scientific form, but be as unartistic as a small-town church.

These considerations are fundamental in weighing the possibilities of devising tests for language and standardizing them. Language as a science is not only fairly susceptible to measurement, but would profit by the impulse to uniformity and regularity

always given by a standardized test. Language as an art probably has a quantitative element that would admit of measurement, but it is so complex, so varied, so individualistic, that it not only requires an infinite number of measures to ascertain its true value and would scarcely reward the measurer for all his pains, but, more important, would tend to suffer irreparable injury from the limitation such tests would put upon its free expression.

It is along the easier path of language science that measurements have thus far progressed. The mother tongue has set the pace with tests in spelling, rate of reading, formal comprehension, formal composition, grammatical knowledge. Latin has followed with vocabulary and formal comprehension tests, only very imperfectly worked out and standardized. Modern languages, probably on account of their relative nearness, the greater emphasis on their art side, and the oral use made of them, as well as the skepticism of their teachers as to their commensurable quality, have scarcely been approached from this angle. It is a noteworthy fact that the foreign language scales which we have, both ancient and modern, are with few exceptions not the product of scholars with special linguistic training, and this seems to me often to be reflected in the superficial manner in which they settle upon their material and approach their problem. So far as I know there has been no attempt, except Henmon's short and insufficient paragraphs introducing his Latin and French tests,¹ to arrive at a well-considered judgment as to what products of language instruction shall be tested, why, and with what attention to the method used in instruction. The present discussion is intended as a start in that direction, at least as far as modern languages are concerned. Tests to predetermine fitness of pupils for language study, such as Handschin's and Wilkins', are left out of account here, as they are really only forms of intelligence tests.

The most authoritative American statement of aims in modern language instruction is that contained in the preliminary report of the chairman of the Committee on Modern Languages in the U. S. Bureau of Education Bulletin (1913) No. 41, on the Reorganization of Secondary Education. It is generally accepted by language teachers. It states three fundamental points, of which

¹ *Journal of Educational Psychology*, Nov. and Dec. 1917, and *Directions for Administering and Scoring*, World Book Co.

the first two are: (1) To secure a reasonable degree of phonetic accuracy and lead the pupil to feel its importance; (2) To teach precision in the use of words and to give a clear understanding of grammatical relations and of the common terms which state them, showing why such terms are necessary. The third aim is not quoted, as it deals with the more elusive "art" side of the instruction, and it is my belief that any attempt to measure this element of language study must wait until success has been attained in the easier, more objective phases. In further explanation of aim No. 2 the report states: "Using a vocabulary should mean more than merely finding an English substitute for the foreign words. The second and more important part of the process is visualizing or otherwise securing a clear and definite concept of what is meant, then associating permanently this concept, and not the English word with the foreign word." And later, with reference to grammar: "Grammar can be regarded as an end by the philologist only. For all pupils in a secondary school it must be the handmaid of the text, and must be regarded as existing solely in order to make clearer the language which it serves. . . ." It is also insisted that the work "should train ear, eye, tongue, and hand."

As to the first aim, modern methods attach such importance to it that it is manifestly unfair to judge elementary instruction finally by any test that fails to take it into consideration. Yet no one has even scratched the surface of this field. It would be easy to devise such a test for both ear and tongue, but it would not be so easy to score it satisfactorily through different individuals because of differences in the pronunciation and accuracy of hearing of the teachers. The following may point out a line of procedure for someone interested in working up such material.

EAR TEST IN FRENCH

(The instructor will pronounce the following words to the class, which will write them. The class must be sure to get the vowel right in each one, as that is the thing that will count. All of these words contain vowels that are likely to be confused with others slightly different.)

- | | |
|--------------|-----------|
| 1. vue | 6. peur |
| 2. on | 7. main |
| 3. était (2) | 8. lui |
| 4. feu | 9. moi |
| 5. lit | 10. grand |

etc.

The above list could be added to indefinitely and more difficult combinations of sounds could be used for the later years if desired, although this would not be absolutely necessary as long as none in the class reached absolute perfection in the list prepared. In the same way a test could be developed containing troublesome, but common, sense groups (*groupes de souffle*) arranged in simple sentence form. It seems to me perfectly possible to construct such scales, supply them with keys for scoring, and weight the various items in the usual way. The same material might also be used as a tongue test, but would be infinitely more difficult to score, and more tedious to give, because of the need of individual oral work by each pupil. In the same way as above, difficult consonant combinations, particularly troublesome in German, could be handled. It would require careful planning and choice of words to observe the law of a single variable, here the phonetic element. The test would differ from a simple spelling test in the emphasis placed upon this element—the item would be marked correct if the phonetic element were properly indicated.

I do not believe that defining in English a list of foreign words out of context is a reliable index of ability in a modern language. Neither is the translation into English of certain sentences a valid index in view of the aims as set forth and explained above. The accepted method now-a-days of basing all drill work and grammar on a text of connected matter, even from the first day of instruction, should point to the development of reading rate, comprehension, and grammar tests on exactly the same basis as in English. For instance, using a suitable German, French or Spanish text as a basis, exactly the same sort of material as the third part of Haggerty's *Sigma 3²* could be developed. Translation is not an end goal. Why should we cling in our testing to a standard which progressive teachers have discarded? What

we are trying to do is to teach our pupils to read a modern language without the interference of the English word, not to translate into English isolated, artificial sentences, often of doubtful syntax and idiom. Why not test them directly on what they are trying to learn? Why consider a modern foreign language as some strange monster apart, that needs a totally different method of test for achievement from that employed for the mother tongue?

The questions and statements concerning the foreign text in a comprehension test such as that outlined above would, of course, be in the foreign language. But for questions in grammar on such a text, English would generally be used in class, and should, therefore, be used in the test if we wish to measure ability to construe. For merely measuring ability to use grammatical forms or syntax correctly, I can see no reason for doing anything different from the schemes worked out or to be developed for English. A test on the same lines as Clapp's English test³ could be constructed for any stage of progress in a modern language. The same is true of Briggs' mixed relations test⁴ or Charters' language and grammar scale.⁵

Such a procedure as I have attempted to outline would not only place the best developments in measuring the results of work at the disposal of the modern language teacher, but would give a powerful impetus to the all-too-slow movement toward better modern language methodology. As long as experts in measurement insist on testing French, German, and Spanish according to an antiquated grammar-translation method, however, they will not only fail to get valid indices of ability, but will commit a crime of obstruction against a needed improvement in method.

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³ Publ. by Prof. Frank L. Clapp, University of Wisconsin, Madison.

⁴ Briggs: *Measurement of Formal English*, Teachers' Coll. Rec. Jan. 1921.

⁵ *Journal of Educational Research*. 1:249-257. Apr. 1920.



GERMAN DRAMA SINCE THE WAR

By MARIAN P. WHITNEY

IT IS natural that the recent upheaval, the profound change in all the conditions of life in Germany, the political and social revolution which has carried her further into democracy than any other modern nation, should all deeply affect the literary output of the country. As in the days of the romantic reaction from the misery of the revolutionary period, so now again German literature is turning from the study of life as it is to a consideration of life as it might be and ought to be. But the present day Germans do not, like the romanticists, seek their Utopia in the past but in the future. They are not idealizing a former social order, but are working toward the creation of a new one.

The reaction against the realistic and naturalistic drama had already begun before the War. Even then Strindberg and Wedekind were becoming more popular than Ibsen and Hauptmann. Their violent attacks on the existing social order were exciting more applause than did the latter's keen and minute analysis of its weaknesses and inconsistencies. The popularity of Sternheim's bitter satires against middle class ideals and manners contributed greatly to this process. Apparently swept away on the flood of the Great War, these tendencies emerged again strengthened and intensified at its close and are finding voice in the drama of expressionism, a movement which some think already exhausted, but which has produced the most significant work which has appeared in the theatre as well as in fiction and lyric poetry of Germany since the Armistice.

It is always hard to define a literary movement, especially when it is in the course of development. Expressionism is no fixed school of thought with authoritative leaders and definite principles, although its exponents claim that it is not a development from the past but the beginning of a new epoch: a "zeitwende." Realism and its younger sister, naturalism, examine society as it is and try to study it as objectively as possible. Since

science teaches that man is the product of heredity and environment, the realistic dramatist gives great importance to the surroundings in which his characters have grown up and among which they live, so that they often seem rather manufacturers, workingmen, fathers, husbands, Germans, Frenchmen, than human beings: *Menschen*. The expressionist, on the other hand, tries to free his characters from all such fortuitous circumstance of class, country or education. His interest is in the human being, the *Menschen*. This *Mensch*, however, is not the individual but the typical man, stripped of all personal traits and tastes, of all detail of characterization, only his essential humanity left. Thus while the realistic drama tends to become individualistic and nationalistic, emphasizing the differences between men, that of the expressionists is humanitarian and international, insisting on the essential likeness of all humanity. For the expressionist man alone has significance and importance; the universe is simply matter for him to work on; material things have neither value nor beauty except as transmuted by the spirit of man. Nature is not true or beautiful, but an enemy which he must overcome and tame. Social and political institutions and laws are not stations marking the progress of mankind, but only barriers to shut him out from all chance for free development, chains forged by man to enslave the free spirit of humanity. This is especially true of all middle class ideals and standards. Middle class respectability, its terror of poverty, its love of position and of luxury, its desire to keep up appearances, to keep down all expression of emotion or originality: all this is the *bête noire* of the expressionist, in whose eyes the bourgeois is the most despicable of creatures. But not content, like Strindberg and Sternheim, with pouring contempt on the weakness, pettiness and folly of the bourgeois, the expressionists cast him aside altogether; their plays are for the most part outside organized society or definitely in revolt against it. Their conception of art is also all their own: the aim of art is not to picture life as it is, but to show it as it should be; art is not a product of life, but an influence creating and forming life itself. Man, oppressed by nature and bound by chains of his own making, afraid to follow the leading of his spirit and his feelings, must be freed from his own tyranny: this is the mission of art.

When we turn to the plays in which the expressionists have

tried to give form to these ideas, we find of course that they generally fail to live up to their high claims; yet there is much of power, of truth, even of beauty in these plays, much of the splendid audacity of youth. All of them are deeply class conscious, almost all proletarian in emphasis and ideal, but with the realization, as one of them says, that "a proletarian art can only exist in so far as the artist is able to discern among the varied aspects of the proletarian soul, the path that leads toward eternal human experience." The best-known of the expressionists is probably Georg Kaiser whose drama, *Von Morgen bis Mitternacht* (From Morning to Midnight) was presented by the Theatre Guild in New York last Spring with unexpected success. The play is a good example of expressionism. It is only a series of flashlights cast into the soul of a man who, shaken out of his routine by a sudden temptation, for one day tests life in its most varied aspects by the touchstone of money and finds it not worth living. In the morning the trusted employee of a great bank, the respected father of a bourgeois family—then, lover, thief, libertine, patron, philosopher, and lastly suicide, all in the brief space of one day. Here is no place for delineation of character, for development of plot. The characters are types, not individuals; the motives and emotions indicated, not led up to and explained; yet the whole is expressive, stimulating to thought and feeling, a glimpse of something real, of an aspect of life that most have at some time felt or divined.

Another interesting play by Kaiser is *Gas*. Here the great problem of the modern organization of industry is posed in a new and original way. When it is proved by a fearful and death-dealing explosion that the gas on the use of which all the industries of the country depend cannot be manufactured without imminent danger to all concerned, the millionaire owner of the process decides to abandon its manufacture. Since industry can only be pursued at so fearful a price in human lives, let us reorganize society on another basis. Let all go back to the soil and each produce for himself; let him be a man, not a mere wheel in a machine. But he finds no one to understand or approve his plan. Neither capitalist, working man, nor engineer can imagine or desire life under other than existing conditions. Better run any risk of destruction than accept a change of occupation, a possible diminution of pay. So all unite in casting out and dispossessing

the man who ventures to propose such an innovation, the government also insisting that gas must be manufactured at any risk as essential for national defense. "Where is man? When will he escape and create anew what he himself has destroyed: Man?" With these words the play ends. Not to the capitalist alone does the dramatist ascribe the blame for our economic ills. Working man and technical expert are equally unable and unwilling to face the problem truthfully and bravely. These are perhaps the two most interesting of Kaiser's plays, though almost all he has written is worthy of attention.

Another exponent of expressionism is Ernest Toller, whose two plays, *Wandlung* ("Transformation") and *Masse-Mensch* ("Crowd versus Man"), have aroused great interest in Germany. The youthful author, having taken part in the communistic revolution led by Kurt Eisner in Munich, is serving a long sentence in a Bavarian prison which has, perhaps, enhanced the public interest in his work. There was great indignation in radical literary circles when Toller was refused permission to go to Berlin for a day and see his last play produced on the *Neue Volksbühne* where it created a decided sensation.

Wandlung is divided into 6 "stations" or scenes and 12 "pictures." The first are to a certain extent realistic and are in prose. The latter, written in free verse, are frankly imaginative and symbolic. The protagonist is a young man whose development we follow through all its phases: first the bitterness of unhappy family relations, of disappointed social and artistic aspirations; then an aroused patriotism leading to military ambition; then horror at the reality of war and deep sympathy with its victims both within and without the army, expanding into sympathy for all men, for their every misery and temptation, and with it confidence in their basic nobility and worth and the growing conviction that love alone can redeem mankind. Now he is ready to cast aside all earthly ties, all personal ambitions and to lead mankind to a better life, through revolution indeed, but a revolution based on love and which will bring freedom and happiness to rich as well as poor, to the bond-slaves of wealth as well as to those of poverty.

Brüder, recket zermarterte Hand,
Flammender, freudiger Ton!

Schreite durch unser freies Land
 Revolution! Revolution!

The play is full of deep emotion, of a passion for humanity which makes us forget the lack of a strong personal interest, of plot or character study, and sweeps us along with its visions of horror and of hope.

In *Masse-Mensch* the protagonist is a woman, a bourgeoisie, who has left home and class to help struggling humanity, to lead it to a future of love, peace and harmony. She must break family ties, leave the husband she loves who thinks her a traitor to state and class. This she does willingly, though with pain, convinced that the state is only an engine for human slavery, a screen behind which private greed hides to exploit the poor and lowly. She encourages these slaves of industry to revolt against the conditions of their lives, to break the chains which bind them, but when "The Nameless One," spokesman for the mass as against the individual, tells them they can only gain their ends by violence, by murder and bloodshed, by repeating all the wrongs they themselves have suffered, she protests: They must indeed resist injustice but not injure man. The masses are right; therefore whatever is done in their service is good, says 'The Nameless One,' but she replies: No; the masses are only made up of men and to injure man is always wrong, no matter in what cause it may be done. But the masses follow "The Nameless One" to defeat and despair; and "The Woman" is executed by outraged authority as their leader, misunderstood and deserted by those for whom she has given her life, but understanding and forgiving, knowing that:

Nur selbst sich opfern darf der Täter.
 Höre: kein Mensch darf Menschen töten
 Um einer Sache willen.
 Unheiling jede Sache, dies verlangt.
 Wer Menschenblut um seinetwillen fordert,
 Ist Moloch:
 Gott war Moloch,
 Staat war Moloch,
 Masse war Moloch.

and seeing in the future:

Gemeinschaft....
Werkverbundnes freies Volk....
Werkverbundne freie Menschheit....
Werk—Volk.

All this is indicated, hinted in brief scenes which are hardly more real than the "dream pictures" with which they are interspersed, in short and laconic phrases, bare skeletons of the thought they express, but often keen as blades and pregnant with meaning and suggestion. All the characters are types with type names except the protagonist, generally called "The Woman," who bears in the list of characters the name *Sonya Irene L.*; why, we do not know. It is a strange play, a silhouette of life, not a picture, but it conveys an impression of absolute sincerity, a suggestion of something big and eternal. Its representation in Berlin in the spring of 1922, against a sharply conventionalized background in which light was used in its most modern and effective way, was a triumph. It seems to have made a deep impression on everyone who saw it, even on those to whom the subject and the tone of the play were most alien and unsympathetic. The American public will look forward with great interest to the promised production of this play by the Theatre Guild of New York this winter.

The list of expressionistic plays is a long one; Max Freyhahn, whose little book "Das deutsche Drama der Gegenwart" [Berlin, 1922] gives an interesting and sympathetic account of the movement, divides them into three groups: the dynamic, the ecstatic and the synthetic. It is impossible here to do more than to mention a few among them. Walter Hasenclever has many admirers among the modernists in Germany. His first success was a recasting of the "Antigone" of Sophocles strongly tinged with expressionistic and modern humanitarian ideas, but his later plays are either commonplace in thought, like *Der Sohn*, whose revolt against fatherly and all other authority seems to be based only on the desire for freedom to pursue purely material and sensual enjoyments, or almost incomprehensible, like *Menschen*, a play in which hardly any speech consists of more than two or three words, so that it is quite impossible for the ordinary person to grasp what the characters are doing or feeling.

There seems to be quite a cult for Hasenclever. He himself delivers lectures about his plays and interprets their meaning.

He came to Prague during my stay there in the summer of 1920 and lectured on *Menschen* before it was produced there, but even his presence, which was heralded in the German press as an important literary event, failed to save the play. In spite of the good will of the audience, enhanced at that time by strong nationalistic feeling which made the Bohemian-German receptive to anything which came from the Fatherland, the play fell perfectly flat and had but two or three performances. Equally unintelligible to the uninitiated is the *Trilogie: Geschlecht, Platz, Offizier* by Fritz von Unruh, which one critic describes as "the work of a confused spirit who stares at the world with horrified eyes" while another considers it as one of the finest dramas of the day, "extraordinarily rhythmic and dynamic." Franz Werfel also counts as one of the expressionists, but his most interesting work, the "Magische Trilogie" *Spiegelmensch* has more beauty of form and language, more continuity of thought and a wider range than most dramas of the school. It is a real "Märchendrama," a new version of the eternal problem of Faust and Peer Gynt, the story of the man who must get rid of his baser self, the seeker after pleasure, admiration, wealth and power, the lover of outward show, of popular success, before he can find himself and be ready for some real work in the world. When he sees himself as he is and is ready to pay with life itself for freedom from this baser self, then he has conquered. He no longer fears life; the world is no longer a "mirror" in which he sees only his own image, but a "window" through which he looks into a higher reality. The play is well worth reading and is said to be both beautiful and effective on the stage. It is perhaps the expressionist play most likely to endure.

Expressionism is the new movement, the one which is exciting the greatest interest at the present, but this by no means signifies that the realistic drama is dead in Germany. The taste for realism is too deeply embedded in the German playgoer to be easily overcome and not only are many of the playwrights, well-known before the War, continuing in their old manner, but newcomers are appearing in the same field. Of plays directly inspired by the War and giving pictures of its causes and results there are many, most of them of little value. No dramatist of any country has as yet been able to give adequate expression to his reaction to

that world calamity; it is too near, too overwhelming, to be reduced to artistic form as yet.

Sudermann's latest volume: *Das deutsche Schicksal* ("Germany's Fate") contains three plays, all showing the effects of the War on the fate of individuals or families. There is no need here to strive after dramatic effect, to intensify contrast or emotion. Here are only three pictures, each of a different group, taken, one at the beginning, one in the middle, one just after the close of the War, but what vistas of vanished hopes, broken lives and painful readjustments are opened to us in these few scenes.

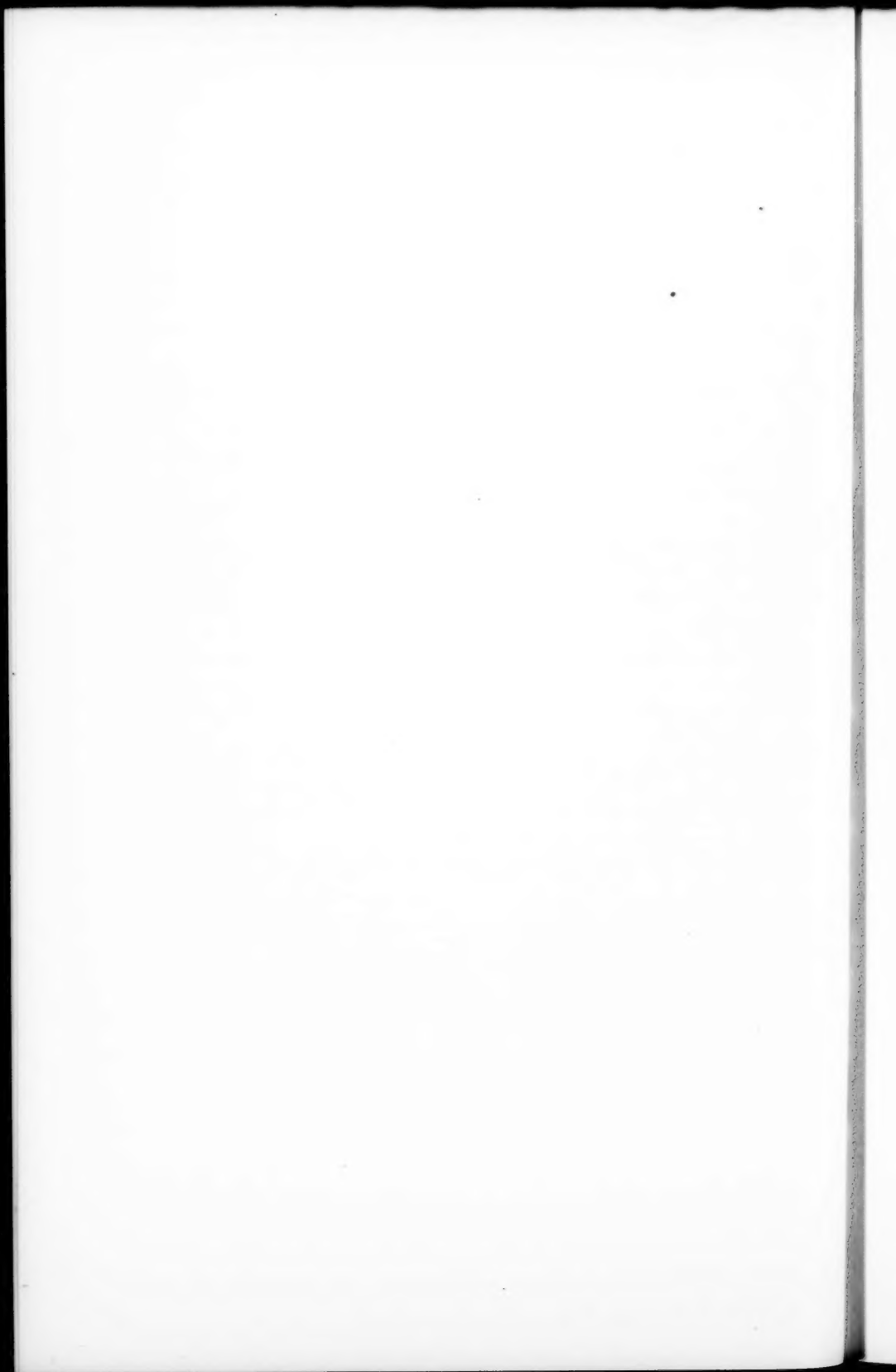
Maurice Bloem in his *Helden von Gestern* ("Yesterday's Heroes") also pictures the after-effects of the War: the old noble family forced to part with its estates and refusing to buy them back by the marriage of the son to the daughter of their purchaser, the millionaire munition-maker who has also paid his debt to the Fatherland by the death of his only son in battle. Here, as in so many of the war plays, the dramatist has chosen a vital theme and produced an interesting group of people, but has not succeeded in satisfactorily working out either theme or characters.

It is not to be wondered at that these times have produced little or nothing of real significance in the line of comedy. In *Der Schwierige* by Hugo von Hoffmannsthal one recognizes with pleasure the same sparkling and subtle dialogue, the same fineness of characterization which distinguished the earlier work of this brilliant Austrian dramatist. Even though the plot is very slight and quite loses itself in the last act, one can enjoy to the full the efforts of the charming but shy and self-distrustful Count Kari, on his return from the stern realities of war, to readjust himself to the various relationships, social, domestic and sentimental, of his aristocratic Viennese circle. The most surprising thing about the play is to find the dramatist picturing the life of that circle as still going on in the same gay, superficial, luxurious way after all we have heard of post-war conditions in Vienna. In Germany neither Ludwig Fulda's *Vulkan* nor Max Halbe's *Kikiriki* will add anything to the reputation of their authors. The latter is a burlesque study of a hollow, self-seeking "patrioteer." The new comedy by Gerhardt Hauptmann, produced last spring, though it was written in 1911, has a somewhat similar theme. *Peter Brauer* is an artist, a hollow braggart who tries to conceal by

boasting and self-advertisement his total lack of creative power, but who loses in the end not only the big order he is trying for, but the last vestiges of the respect of his friends and the affection of his family. The critics find in the play reminiscences of *Martin Krämer* and *College Crampton*, but also much of Hauptmann's old power and sincerity. His other two plays of this period, the "dramatic poem" *Indipohdi* and "the dramatic fantasy" *Der weisse Heiland*, are both romantic and symbolic verse-dramas.

The latter was produced by Max Rheinhardt in his great theatre in Berlin where it met with a *succès d'estime*. The limits of this brief article allow no time for the discussion of these and many other interesting symbolic or historical plays, in which the dramatist has set against the background of another age or of classic or romantic legend the problems which are troubling the soul of man today, but enough has been said to show that the German theatre is still very much alive and that it must be reckoned with in any serious discussion of the contemporary drama.

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TEACHING FRENCH THROUGH FOLK SONGS

By CLARA STOCKER

THE BENEFIT to be gained from the use of folk-songs in the modern language class room has often been mentioned in the pages of this JOURNAL.

The French child has a peculiarly rich heritage of simple songs, and what dear old Mother Goose is to English speaking children, the "chansons" and "rondes" are to the French. This part of the learning acquired "on the other side of eight years old" becomes woven into the fabric of daily life, and many an allusion, literary and otherwise, would be meaningless to one not acquainted with these rhymes and ditties.

Though Mother Goose has been set to music, the tunes have never been universally adopted. Happily, the French rhymes are united to melodies as old if not older than themselves.

The following notes, containing a few ideas as to how drill in pronunciation, conversation, and certain phases of grammar, may be evolved from the study of folk-songs, have been gleaned from experiences in private class work, with children from five to fourteen years old.

* * *

In the first lesson the children begin to sing:

Cigogne, cigogne, t'as d'la chance,
Tous les ans tu passes en France.
Cigogne, cigogne, rapporte-nous
Dans ton bec un p'tit piou piou.¹

This Alsatian folk-song is chosen because of its catchy tune. It may be sung as a round in two parts. This endears it to the children, as they love the harmonies which result from singing "in a mix up" as one of them has called it. The historical significance of the words gives the song an added interest.

¹ Found in the beautifully illustrated *Mon Village par l'Oncle Hansi*.

An illustrated card game,² somewhat similar to the once familiar "Authors" is also introduced in the first lesson. In order to play the game, the pupils must learn a few of the names of the objects pictured on the cards, and such phrases as "donnez-moi," "voici" "je n'ai pas." When a child gets the card called for, the others say in chorus, "Tu as de la chance," a phrase just learned in the song. In later lessons this phrase undergoes many changes, according to the chances of the game. The verb becomes negative and is used in the different persons, thus gradually paving the way for conjugation.

The next song to be learned is "Savez-vous planter les choux" containing the names of parts of the body. The children are now given small animals (from the ten-cent store) and learn to say, "Voici la tête du cheval," "Voici la jambe du mouton," "de la vache," etc. As the word "voici" has become familiar through the card game, and the names of the parts of the body, through the song, the only *grammatical* difficulty to be concentrated upon in this exercise, is the preposition "de" with the article, and their contraction in the masculine. A difficulty of *pronunciation*, however, has appeared in the word "mouton." As the pronunciation of the nasal "on" always causes a little trouble, the pupils are taught the song, "Ainsi font, font, font, les petites marionnettes," which gives them plenty of practice in this sound. Thereafter, whenever a child forgets to round his lips sufficiently to produce a good "on," the others burst into song to remind him. The children find this an amusing, and the teacher, an effective way of correcting mistakes in pronunciation. For the sound "our," "Il court, il court, le furet" is used. "A la queue leu leu" gives drill in another difficult sound.

The verbs, "courir" and "sauter" have been met in the songs mentioned above. In "Sur le pont d'Avignon," we have "danser." Now is the time to introduce exercises accompanied by actions which give practice in these and similar verbs.

² There are at least two such games, an Illustrated French Game, supplied by Brentano, or the Schoenhof Book Co., and "Si Nous Dinions" published by the New School of Conversational French, Fine Arts Bldg., Chicago, and sold by several of the large firms which handle French books. It is advisable to use "Si Nous Dinions" at the outset, since in this game, the printed word plays a minor rôle, three cards in each "book" being adorned with pictures only. The other game may be introduced later, for variety, and to enlarge the vocabulary.

The expression "Savez-vous," which the class has encountered in "Savez-vous planter les choux" is again met in "Bonhomme, bonhomme, que savez-vous faire," a favorite song containing a vocabulary of musical instruments. In this connection the children have conversational drill on such questions as "Savez-vous jouer du piano, de la harpe, etc." then, "Savez-vous danser, patiner, coudre, etc."

During the first year, the children, especially the young ones, are not expected to remember the meaning of every word in the songs they sing. They learn these songs very easily because the words are attached to tunes they like, and which they retain almost without effort. Each *chanson* contains at least one phrase, which is vivified and developed through conversation and exercises. Thus it remains fastened in the memory. The understanding of words and constructions grows gradually during the first year. For instance, after learning to sing "En passant dans un p'tit bois, ou le coucou chantait," a dramatic song which gives an excellent opportunity for drill in a number of sounds, the pupils may possibly forget the meaning of the opening phrase, "en passant" but they will meet it a second time if they learn, "En passant par la Lorraine avec mes sabots." Then they may be given conversational exercises, containing similar phrases with "en" and the present participle.

After several months of lessons, the children begin to study the ballad "Joli Tambour." It is rather long, but the effort of learning it is more than repaid by the joy the children have when they find that they can dramatize it. There are three characters in the ballad, the king, his daughter, and the "joli tambour." Three children take three parts, the others standing behind the king's throne as courtiers and ladies. The first two couplets are sung in chorus. After that the various characters in the ballad speak for themselves, the chorus taking up the refrain, pantomiming comment on the action. If by this time, anyone has failed to master the sound in the second syllable of the word "tambour," the play is interrupted and all must sing "Il court, il court, le furet." This causes merriment, but as the children are loath to have their dramatic performance interrupted, they are henceforth careful of that sound. The pronoun indirect object preceding the verb is introduced in the couplet "Joli tambour, je vous donne

ma fille," and the same position of the pronoun "en" in the following verse, "Je vous en remercie." These constructions are now employed in the card game, the children saying upon surrendering a card, "Je vous donne le vinaigre, l'huile etc.," receiving the response, "Je vous en remercie."

"Il était un' bergère," teaches the use and position of "y" in the couplets "Si tu y mets la patte" and "Il n'y mit pas la patte, il y mit le menton, ron, ron."

In the second year, the children are expected to know the meaning of all the ordinary words met in their songs, and to conjugate in certain tenses, any of the regular, and some of the irregular verbs which occur therein. They enjoy an exercise in which they sing through the songs, clapping their hands as each verb appears. "La Marseillaise" and "Nous n'irons plus au bois," are used in this way, as both contain many verbs.

Faults of pronunciation, sometimes overlooked in speech, become more apparent in song. The nasal quality inherent in most American voices, so offensive to the French when carried over into their language, may be overcome through singing. The harsh, throaty tones, too often heard in places where children congregate, may be cured in the same manner. In order to produce correctly French vowel sounds, it is essential that voices be soft and unforced, and that tones be placed front. The benefit of such training is two-fold, for through a wise and frequent use of singing in class, the French teacher in America becomes automatically a power for better English speech.³

Duluth, Minnesota.

³ Of the songs mentioned above, the album called "Sonnez les Matines," contains "Nous n'irons plus au bois," "Il était un' bergère," "Ainsi font, font, font," "Il court, il court, le furet" and "Joli Tambour." Brentano handles this book.

"Chansons, Poésies, et Jeux"—Agnes Godfrey Gay (Schoenhof) contains "Sur le pont d'Avignon," "Savez-vous planter les choux"—"Il court, il court, le furet"—"Il était un' bergère," "Bonhomme, bonhomme, que savez-vous faire."

"En passant dans un petit-bois," "A la queue leu leu"—and several of the songs contained in the other albums, may be found in "Vieilles Chansons et Rondes" illustrated by Boutet de Monvel.

See also "Chants de France. Choix de Chants patriotiques et populaires," par R. P. Jameson et A. E. Heacox, D. C. Heath, 1922, and "French Songs," Walter and Ballard, Scribner's.

PERIÓDICOS ESPAÑOLES

Por JOSÉ ROBLES

TENIENDO en cuenta que la tercera parte de la población no sabe leer y que otra tercera parte por lo menos sabe leer y no quiere, resulta asombroso el número de periódicos y revistas que se publican en España. La enumeración escueta de los diarios solamente, ocuparía varias páginas.

Débase esto en parte a la gran diversidad de partidos políticos, cada uno de los cuales ha de tener su órgano correspondiente, aun cuando no pueda hacer grandes tiradas ni venderlo fuera de la localidad donde se publique; y en parte también a ese terrible personalismo español que impide llevar a feliz término cualquier obra que requiera la contribución de varios colaboradores. Toda persona de algún valor prefiere ser cabeza de ratón que cola de león. La mitad de los periódicos los han fundado periodistas descontentadizos que, por incompatibilidad con sus jefes, se han separado de la redacción donde antes trabajaban. Así aparecen todos los años tantos primeros números que mueren sin sucesor.

Las publicaciones están además muy especializadas. Es difícil encontrar, como en América se encuentran, revistas que traten a la vez de cuatro o cinco materias no muy relacionadas entre sí. En España por regla general la revista de toros no habla sino de toros, y la revista médica no se ocupa más que de medicina.

El resultado es que no hay ninguna comparable en presentación al *VANITY FAIR* por ejemplo. *BLANCO Y NEGRO*, *NUEVO MUNDO* y *MUNDO GRÁFICO*, tres mezquinos semanarios madrileños, podrían fundirse en uno mejor sin dejar ningún vacío, porque los tres tienen aproximadamente el mismo carácter y el mismo objeto, y porque Madrid no es tan grande que necesite más de un buen semanario ilustrado.

De los diarios *ABC* es el de mayor circulación. Tira de treinta a cuarenta páginas con rotograbados y caricaturas de actualidad. Tiene corresponsales propios en todos los países—en los Estados Unidos *D. Miguel de Zárraga*—y en sus columnas aparecen con frecuencia artículos de *Azorín*, *Gómez Carrillo*, *Ortega Munilla* y otros ilustres periodistas españoles e hispanoamericanos.

EL SOL, de ideas muy liberales al principio tiende ahora a convertirse en un periódico de orden, por lo cual se han separado de la redacción varios de sus buenos colaboradores, que encontraban demasiadas trabas para publicar sus crónicas. De aspecto es el más parecido a los diarios norteamericanos.

La misma empresa publica por la noche LA VOZ, donde escribe Luis de Araquistain, que es tal vez el periodista que mejor sabe su oficio.

Durante la guerra adquirieron gran popularidad defendiendo la causa germana algunos periódicos católicos como EL DEBATE, célebre por los artículos de *Armando Guerra*, LA ACCIÓN, del diputado Delgado Barreto, y EL CORREO ESPAÑOL, defensor de los carlistas, que ha decaído mucho desde la disolución del partido. LA ACCIÓN y EL DEBATE continúan en auge y son de los mejor informados.

En una reciente huelga periodística las redacciones de EL HERALDO y EL LIBERAL se dividieron en dos bandos por diferencia de opiniones. Los elementos disidentes de EL HERALDO fundaron el HOY, que no ha tenido gran éxito, y los de EL LIBERAL echaron a la calle LA LIBERTAD cuyo título les ocasionó un pleito con sus antiguos compañeros.

LA CORRESPONDENCIA DE ESPAÑA, muy popular, hace cinco ediciones diarias.

EL IMPARCIAL publica los lunes un suplemento literario con cuentos y crónicas de escritores de fama, titulado *Los lunes de El Imparcial*.

LA EPOCA, muy leída por la aristocracia, tiene carácter francamente conservador. Su propietario es el Marqués de Valdeiglesias.

ESPAÑA NUEVA, dirigida por Rodrigo Soriano, EL PAÍS, por Roberto Castrovido, y EL SOCIALISTA, órgano de la Casa del Pueblo, representan a las izquierdas.

LA TRIBUNA, donde se ve con frecuencia la firma de Cejador, lo peor que tiene es la impresión.

EL DIARIO UNIVERSAL, EL MUNDO, EL UNIVERSO, EL GLOBO, etc., etc., se publican también en Madrid. De los provincianos solamente los de Barcelona, entre los que descuellan LA NACIÓN y EL DÍA, pueden compararse a los madrileños. Con los títulos de EL HERALDO, EL CORREO, EL LIBERAL, EL ECO, EL DEFENSOR,

EL PROGRESO y otros por el estilo, salen varios diarios, de cuatro páginas los más, en diversas localidades.

De los semanarios ESPAÑA es sin duda de ningún género el más intelectual de la Península, y el que mejor representa la vida nacional en todos sus aspectos, si bien exagerando un poco la nota pesimista. Lo mismo se ocupa de política que de ciencia o de arte, y está siempre al corriente de lo que sucede en el extranjero. Sus colaboradores son todos de primera fila: Araquistain, Baroja, Marcelino Domingo, Maeztu, Pérez de Ayala, Ortega Gasset, Olariaga, Unamuno, Luis de Zulueta, Lorenzo Luzuriaga, Díez-Canedo, y otros muchos. Puede decirse que no hay firma reconocida, exceptuando las católicas, que no se haya dejado ver alguna vez en las columnas de esta revista. Por sus ideas avanzadas ha sido suspendida a menudo de orden gubernativa.

LA ESFERA ocupa la mayor parte de sus páginas con fotografías de obras artísticas, artículos de sociedad e interviews con actrices, toreros, escritores y diputados.

NUEVO MUNDO, fundado por D. José del Perojo, dirigido hoy por Francisco Verdugo, y MUNDO GRÁFICO, se ocupan más de los acontecimientos de la semana, y traen a veces buenos artículos sobre asuntos de actualidad.

Los tres semanarios anteriormente citados y LA NOVELA SEMANAL, los publica *Prensa Gráfica, S. A.*

EL BLANCO Y NEGRO lo tira la empresa del ABC y se vende al precio de 50 céntimos. Es la revista de las familias burguesas. Con sus dibujos anticuados, sus cuentecillos ñoños, y sus planas en color, sabe a cosa rancia, pasada de moda, y tiene a pesar de esto, o quizás por esto mismo, marcado carácter nacional.

Entre las publicaciones más o menos científicas hay que citar en primer lugar la REVISTA DE FILOLOGÍA, editada por el Centro de Estudios Históricos, bajo la dirección de Don Ramón Menéndez Pidal. Son sus redactores Navarro-Tomás que ha hecho valiosas aportaciones al estudio de la fonética; Américo Castro, que se ocupa sobre todo de lingüística y del teatro clásico; Solalinde que trabaja en especial sobre Alfonso X el Sabio, Gómez Ocerín, Alfonso Reyes y Federico de Onís, profesor de la Universidad de Columbia. Entre sus colaboradores, siempre muy escogidos, figuran los más ilustres filólogos tanto españoles como extranjeros.

La REVISTA DE ARCHIVOS fué muy mejorada por Menéndez y Pelayo que dió a luz en ella algunos de sus eruditos estudios.

RAZÓN Y FE, LA CIUDAD DE DIOS, REVISTA CALASANCIA y LA CIENCIA TOMISTA son cuatro publicaciones de otras tantas órdenes religiosas, muy leídas por el elemento católico culto.

En LA PLUMA, que ha comenzado a editar una biblioteca, salen a menudo buenos trabajos literarios.

El futurismo está representado por INDICE, que lleva publicados cuatro números solamente.

Narciso Alonso Cortés, muy conocido por sus estudios histórico-literarios sobre Valladolid, dirige en esta ciudad la REVISTA CASTELLANA.

De las barcelonesas merecen especial mención el BUTLLETÍ DEL INSTITUT D'ESTUDIS CATALANS y LA PARAULA, publicada por el mismo Instituto.

No hay Academia, Ateneo o Sociedad, sea cualquiera su significación, que no tenga su boletín. Para cuestiones de lengua y literatura puede consultarse el de la Real Academia Española, donde escriben Cotarelo y Rodríguez Marín; para asuntos históricos son recomendables el de la Academia de la Historia y el de la Academia Gallega.

Las precedentes líneas las he escrito de memoria. No he tenido a la vista ningún material de consulta. Las omisiones son innumerables, pero no he pretendido hacer un catálogo sino dar, a los que estén completamente desorientados, una pequeña lista de las más importantes o más populares publicaciones españolas.

Johns Hopkins University.

GALILEO

By ANNA WOODS BALLARD

ONCE upon a time there lived an astronomer whose name was Galileo. He declared that the world moves. He was brought before the Inquisition and ordered to recant. Galileo considered the matter. It was not a religious belief or a moral conviction. It was just a matter of common sense. What difference did it make to Galileo whether they ever agreed with him or not? So he recanted. As he went back to his place he murmured, "And yet it *does move*."

I feel today very much in the frame of mind of Galileo. I am just as sure that the constant and continued use of phonetic symbols and reading from the phonetic text is the easiest, the quickest, and the only sure way of teaching French pronunciation. There is a clearly defined method of teaching French pronunciation. I can only touch on it here. What are the essential points? That a class shall learn to give the sounds of French correctly; that the same symbol shall always stand for the same sound; and that nothing, not even the best of rules, shall come between the eye of the pupil and the printed phonetic text. The symbols and key words representing them can be taught in eight lessons, only one-third of the class time being given to this work, one-third to oral work and one-third to grammar. When the pupil knows the sounds he begins to read from the phonetic transcription. He is trained to say what he sees, only that and all of that. Since the oral work based on this phonetic text was begun in the very first lesson, he understands the meaning of every sentence as he reads it aloud, and the class understands it too. The class must read constantly from the phonetic text; this drill is essential to success. They must have the practice that only this can give. For promptest and most effective results the phonetic text should be the same material, the same words as the beginning book. Why? Because when the pupil can read well from the phonetic text the next step is for him alone at home to compare it line by line with the regular spelling and read from the latter in class. He is perfectly capable of doing that, and delights to do it. He finds

he can work independently. No *pupil* needs persuading to believe in phonetic symbols and phonetic transcription. He realizes the result of every hour he works, he hears the result of every hour his comrades work.

Objections have been made to the use of phonetic symbols. It is interesting to listen to them for not one of them is real. Every one of them is answered decisively by the experience of the willing teacher who has used the method faithfully. Who objects to phonetic symbols? The teacher who has not used them, who does not like them, and sees insurmountable difficulties. There are no difficulties. The method is simple and clear, and if there were difficulties, surely the eagerness and enthusiasm of the class would encourage every real teacher to overcome them.

The attitude of a class toward a textbook or a method is usually an index of its value. If pupils dislike a story, is there not something unsuitable in it? Is it not too difficult, too sentimental, too long, or badly edited? If a whole class unites in disliking any kind of drill, is it not true that the drill, or the way the teacher uses it, is unsatisfactory and not fulfilling the desired end?

You cannot teach a pupil against his will. Force has no place in teaching. Teaching is an art. It has two sides: the work of the teacher, and the response of the pupil. Until the pupil has assimilated what we have given, we have not taught. A man may be ever so great a painter, but if the canvas does not take an impression, how can he paint? So much, after all, depends on the canvas. So much, after all, depends on the pupil and his attitude. He is with his French teacher from three to five hours a week; he is with himself twenty-four hours every day. What share of that twenty-four hours will he give to his French lesson? That depends upon two things: his faith in his teacher, and his love for the work. Suppose there is a method of handling your beginning French class that appeals to them at once, that catches their interest and attention, that arouses their ambition to excel, and that makes them willing to work at home. Suppose this method settles to your satisfaction the vexed question of teaching French pronunciation. Would you not think that method worth trying? All this and more I claim for the method that places pronunciation first in importance and first in time in a beginning

class, that teaches it by phonetic symbols and by reading diligently from phonetic transcription.

The enthusiastic believers in a method are those who have tried it faithfully and found it to work. That includes every pupil who has been taught by phonetic symbols. I have tried it for eight years, working it out, simplifying it, omitting all unnecessary details and verifying its exactness and its efficiency. I have tried it on pupils of all ages from fourteen to forty-five, on Armenians, Chinese, Japanese, West Indians, South Africans, and Americans. Surely I have a reason for the faith that is in me. Surely it does work.

*Teachers College,
Columbia University.*

UN GRAN CANTOR DE SURAMÉRICA

Por DAVID RUBIO

DURANTE mi larga permanencia en varias repúblicas suramericanas he oído en más de una ocasión a los escritores de aquellas tierras lamentarse de que sus libros yacen arrumbados en las librerías de viejo, mientras las obras de escritores españoles, italianos o franceses, por el mero hecho de ser extranjeros, son ávidamente leídos y comentados por el público.

Aunque no deja de ser cierto que nadie es gran profeta en su patria, sin embargo, antójase a mi que otra y muy distinta es la razón de este singular desprecio de los libros criollos. El desprecio y aun rechazo que siente el público por esa clase de libros es debido, en la mayoría de los casos, a su falta de realidad y de color local. ¿Qué diablos le van a importar al público criollo, salvo raras excepciones, los surtidores de Versailles, los jardines del Trianon y las brumas del Sena? ¿No sería mejor que cantaran la naturaleza pródiga y casi milagrosa de sus pampas, de sus sierras y de sus montañas? Como dice Cejador, el arte y la literatura son como las plantas, que no pueden vivir sino arraigando en la tierra, y no medran y se desenvuelven bien sino en la tierra suya propia; en trasplantándose a otras tierras de diferente cualidad, condiciones, clima, se bastardean. Verdad es que se dan plantas lozanísimas en otras tierras de las que fueron originarias, pero es porque en el mundo hay lugares y tierras de condiciones muy parecidas y apropiadas para cada planta. La nación es la tierra del arte y de la literatura, y no hay dos naciones iguales ni casi parecidas, como hay tierras parecidas en cuanto a la aclimatación de las plantas. Por eso, toda arte o literatura trasplantada a otra nación bastardea y vive como en terreno impropio. Tal es el gran principio del arte y de la literatura.

Siendo esto así como lo es, no es de extrañar que sólo las obras que ahonden en la psicología del pueblo sean las que en realidad perduren a través de todas las vicisitudes de los tiempos y de las modas literarias.

Por lo que se refiere a Sud América no hay duda, que salvo Rubén Darío que fué una excepción excepcionalísima, los literatos

que han tratado de asuntos de sus tierras son los únicos que han llegado a la gran masa del pueblo, traspasando además las fronteras y haciéndose casi universales. Para prueba ahí tenemos entre otros a Ricardo Palma, Jorge Isaacs, Alma Fuerte, Sarmiento . . . y en poesía, al gran Cantor de Suramérica, José Santos Chocano.

Para mí en la lírica no hay poeta mas típico que él en toda la América Española. Ningún otro ha cantado como él, el silencio majestuoso de las pampas, la soledad y desolación de las punas, los rumores de las selvas más seculares que han visto ojos humanos, los ríos que parecen mares, las aves de raro plumaje, los árboles gigantescos y milenarios, las flores de los más variados matices; y en una palabra, todo el esplendor, la grandeza y la maravilla de una tierras casi vírgenes todavía, y que al leer al poeta, pasma y maravilla cómo ha podido describirlas con tan valiente pincel y con rasgos de mano tan maestra.

Por eso creo yo que debe llamarse el Cantor de Suramérica por antonomasia. Aunque al principio de su carrera literaria comenzó imitando a Quintana, Víctor Hugo y Heredia principalmente, bien pronto fabricó para sí lira propia abandonando los modelos y adquiriendo su voz los tonos y las modalidades de la riquísima naturaleza fuente de su inspiración.

No puede negarse que además del romanticismo tuvo una gran influencia en Chocano el parnasianismo sólo en cuanto a la limpidez de la estrofa y a la impecabilidad de la forma; pero sin la frialdad parnasiana, teniendo sus cantos todo el calor y fuego tropical de un verdadero hijo de las antiguas tierras que fueron dominio del Padre Sol. Su voz es siempre enérgica, viril y robusta. Cuando canta a la naturaleza no es el frío panteísta que se pierde en ella como la gota en el mar; la ve objetivamente como los grandes cantores primitivos, como Homero, como Virgilio; y como Mistral y Verdaguer en los tiempos modernos.

En el soneto titulado "Blasón" es tal vez donde el gran cantor hispanoamericano ha definido con mayor exactitud su modalidad artística:

Soy el cantor de América autóctono y salvaje:
mi lira tiene un alma, mi canto un ideal.
Mi verso no se mece colgado de un ramaje
con un vaivén pausado de hamaca tropical.
Cuando me siento Inca, le rindo vasallaje
al Sol, que me da el cetro de su poder real;
cuando me siento hispano y evoco el Coloniaje
parecen mis estrofas trompetas de cristal.

Mi fantasía viene de un abolengo moro:
los Andes son de plata, pero el León de oro;
y las dos castas fundo con épico fragor.
La sangre es española e incaico es el latido
y de no ser poeta, quizás yo hubiera sido
un blanco aventurero o un indio Emperador.

Y no es sólo cantor de la naturaleza como un primitivo; la leyenda, la historia, los anhelos y aspiraciones de las razas americanas, la conquista, la colonia y las leyendas indígenas; todo lo ha espigado su musa con amor, con valentía, con fuerza y sobretodo, con soberano realismo no desmintiendo por ello el abolengo de su raza.

Pasan por mis estrofas los Virreyes egregios
y las líricas damas de otros tiempos de amor;
pero en verdad, si entonces canto los florilegios
y las fiestas galanas, canto un canto mayor,
cuando me dan las selvas vírgenes sus arpegios
y su orgullo los Incas y Pizarro su ardor,
y así soy, en la pompa de mis cánticos regios,
algo Precolombino y algo Conquistador . . .

Al describir en la poesía titulada "La Tierra del Sol" el Imperio de los Incas, la Conquista, la Colonia y la República el poeta desenvuelve ante nuestros ojos el cuadro maravilloso de la historia y civilización del Perú con admirable maestría.

Casi con el mismo esplendor de los emperadores de Oriente el Inca camina hacia Cajamarca seguido de millares de indios en andas regias como si fuera un dios antiguo. El padre Sol asiste a aquella marcha hacia la muerte con toda la esplendidez de una tarde serena de los trópicos. Y muere el Inca, y llegan los hombres de piel blanca sedientos de oro, de aventuras y de épicas grandezas; Pizarro, Almagro, Hernando de Soto, Pedro de Alvarado y otros más ávidos de gloria, oro y poder y fama: en las cruentas luchas civiles Carvajal, Pizarro mismo y Gonzalo pagan con sus vidas la desmesurada sed de poderío y riquezas. Las estrofas en que el poeta describe estas escenas son esculturales, definitivas, plásticas.

Y cuando cesan las luchas y el Virreinato despliega todo su esplendor y magnificencia, corrió por todo el mundo, como una ola, la frase que aun hoy resuena: "Vale un Perú." Y grabada quedó como un gran medallón antiguo colonial. Como un sueño de gloria, aparece la época de los Virreyes evocada por el poeta como al conjuro mágico de una imaginación oriental.

La edad de los Virreyes es baile de gran brillo
y en él, mientras se doblan las bazas de un tresillo
se van desenvolviendo los cuadros de un minué . . .

Y en la época de la república cuando el Perú nació con las demás hermanas de sangre e idioma a la vida independiente, sueña el poeta, que, con la apertura del canal de Panamá, se desbandará Europa a poblar las inmensas selvas amazónicas y crecerá su patria prodigiosamente, enjugando los llantos y dolores y compartiendo con todos los pueblos las hostias de su altar.

porque la Raza al borde del Marañón nacida
penetrará cien años en la futura vida,
como penetra el río cien leguas en el mar.

Antes de terminar esta breve nota sobre el gran Cantor suramericano, quiero hacer mención del soneto titulado la "Quena." Quien haya oído en las altiplanicies del Perú al caer de la tarde o en las noches de luna ese instrumento tan doliente, quejumbroso y desgarrador por el cual el indio vierte su pena milenaria e irremediable no podrá leer el soneto sin particular emoción. La terminación especialmente es magistral. Al sonar en la nocturna calma la quena parecele al poeta:

Soplo del alma convertido en viento,
soplo del viento convertido en alma

Es lástima que a veces se haya dejado llevar de la moda y la manera modernista haciendo versos hasta de veinte sílabas; lo mismo que el abuso que con no rara frecuencia hace de la metáfora retorciéndola y desquiciándola del verdadero sentido; pero debe tenerse en cuenta que Chocano es ante todo y sobre todo un romántico empedernido, careciendo en absoluto de toda cultura clásica. Enfermedad es esta que aqueja a casi todos los escritores de Hispano América, desde que en mala hora han desterrado de las aulas universitarias el estudio del latín enterándose de la literatura del Lacio lo mismo que de la de Grecia en pésimas traducciones castellanas o francesas.

Pero con todos sus defectos Chocano es hasta hoy, en mi humilde concepto, el poeta que con más justicia y en la verdadera acepción de la palabra se puede llamar americano: pues como decía Rodó. . . . "Reconocí en usted al poeta que, por raro y admirable consorcio, une la audacia altiva de la inspiración con la firmeza escultórica de la forma; y que, con generoso designio, se propone de volver a la poesía sus armas de combate y su misión civilizadora, acertando con el derrotero que, en mi sentir, será el de la poesía americana."

University of Pennsylvania.

Notes and News

Announcement has been made that the Library of Professor John E. Matzke has been donated to Harverford College by his widow, Dr. Edith Hedges Matzke, and his sons, David E. Matzke and Robert R. Matzke, who are graduates of Haverford College. The Library consists of 2000 volumes and includes the most important Romance periodicals and a large number of works dealing with Old French and Modern French Literature and French linguistics.

Professor Matzke died in 1910 after service at Bowdoin College, Indiana University, Johns Hopkins University, and seventeen years as Professor of Romance Languages at Stanford University. He was the editor of a number of text-books in French and Spanish, and made many notable contributions in the fields of Old French and Modern French Literature and French Historical Grammar.

A list of the publications published or distributed by the Pan American Union has been prepared to assist in answering the numerous inquiries that come to the Pan American Union regarding books, pamphlets, and other publications regarding the Pan American Republics. The Pan American Union also issues a special list of books on Latin America, and books and articles referring to Art in Latin America.

Professor Ernest H. Wilkins of the University of Chicago has translated some of the brilliant essays of Giovanni Papini in a volume recently published by Thomas Y. Crowell Company with the title "Four and Twenty Minds."

The study of Italian as an elective foreign language in the high schools has been adopted by the Board of Education of New York City.

Professor Henry R. Lang, who has been Professor of Romance Languages and Literatures at Yale University since 1896, retired from that post at the close of the last academic year. Professor Lang has been for many years one of our most eminent scholars and he has few peers abroad in the field of early Spanish and Portuguese literature. He is the editor of "Das Liederbuch des Königs Denis von Portugal" and "The Cancioneiro Gallego-Castelhano," and author of many other important publications which are familiar to all students of Spanish and Portuguese literatures. We offer our hearty congratulations to Professor Lang on his many

years of useful service in Romance studies and hope that now, unhampered by class-room duties, he may be able to make even more important contributions to his chosen field.

ASSOCIATION OF MODERN LANGUAGE TEACHERS OF THE MIDDLE STATES AND MARYLAND

The annual meeting was held on Dec. 2, 1922 at the Tower Hill School, Wilmington, Del. The president, Professor Anna Woods Ballard of Teachers College, Columbia University, opened the meeting with words of welcome, paying graceful tribute to the work of the Association's Committee on Oral and Aural Tests. The secretary's report was read and accepted, and the treasurer's report was referred to an auditing committee, consisting of Prof. J. P. Wickersham Crawford of the University of Pennsylvania and Miss Annie Dunster of William Penn High School, Philadelphia. The chair appointed a nominating committee consisting of Mr. Frederick S. Hemry of the Tome School, Miss Mary C. Burchinal of the West Philadelphia High School, and Mr. René Samson, in charge of Modern Languages in the Washington, D. C., high schools. The association then turned to the consideration of the program. Interesting papers were delivered by Miss Mary M. Fay, head of the Department of French in the Hunter College High School, New York City, on "What the High School Can Do and How;" by Prof. Thomas H. Briggs of Teachers College, on "Prognosis Tests of Ability to Learn a Foreign Language;" and by Prof. Carl C. Brigham, of the Psychological Laboratory, Princeton University, on the general topic of "Intelligence Tests." All the papers were well received. On the completion of the formal program, the business meeting was resumed. Prof. Douglas L. Buffum of Princeton University, chairman of the Committee on Oral and Aural Tests, made a verbal report and presented resolutions, which were unanimously adopted, expressing regret at the action taken by the College Entrance Examination Board in refusing to institute aural examinations in modern languages for college entrance, stressing the general demand of language teachers for such examinations, and urging the Board to reconsider at its meeting in April, 1923 the action of Nov. 4, 1922, and to institute aural examinations in modern languages for a period of three years, beginning with June, 1924, such examinations to be discontinued if found impracticable. Following the adoption of these resolutions, the Association passed the amendment to the constitution of the National Federation, striking out the words "between June first and September first" in section V. The auditing committee reported the treasurer's accounts to be correct, and the treasurer's report was thereupon approved. The nominating committee presented the following candidates, who were unanimously elected:

President, Professor Douglas L. Buffum, Princeton University; 1st Vice-President, Miss Thyra Crawford, Kensington High School, Philadelphia; 2nd Vice-President, Professor H. Carrington Lancaster, Johns Hopkins University; Secretary and Treasurer, Professor Henry Grattan Doyle, George Washington University, Washington, D. C. Directors: to 1924, Professor Claudine Gray, Hunter College, to 1925, Mr. Louis A. Roux, Newark Academy. Delegate to Federation: Prof. Anna Woods Ballard, Teachers College.

Mr. Frederick S. Hemry, Tome School, and Professor Ralph Hayward Keniston, Cornell University, directors, hold over until 1923. The ex-president, Miss Ballard, also is *ipso facto*, a director.

The meeting then adjourned.

HENRY GRATTAN DOYLE
Secretary.

REGISTRATION FIGURES IN NEW YORK CITY HIGH SCHOOLS
ON OCTOBER 6, 1922

Term	I	II	III	IV	V	VI	VII	VIII	Totals
French....	6726	5140	5528	3835	2071	1413	170	128	25,011
German....	1639	1035	545	387	32				3,638
Greek....	27	38	24	13	10				112
Italian....	292	113	126	45	8	8			592
Latin.....	6330	4375	3688	2651	1676	1127	312	181	20,340
Spanish....	8191	6753	6550	4634	2353	1670	242	139	30,532

Grand Total—Foreign Languages—80,225.

Grand Total—Modern Languages—59,773.

SOUTHERN CALIFORNIA

The regular fall meeting was held at Santa Ana, November 4th. The Spanish section was addressed by Mme. Hubard who gave a fine appreciation of the Mexican poet, Juan de Dios Peza and read from his works. Mr. DeShazo entertained the French section with a delightful sketch of his trip to France.

C. SCOTT WILLIAMS

CHICAGO

At the meeting of the Chicago Chapter of the American Association of Teachers of Spanish, held Saturday, October 14th, Dr. L. G. Flores spoke on the great rôle Spanish America is destined to play in the near future.

At the meeting of the Society of Romance Language Teachers of Chicago and vicinity, held on November 11, Miss Jennie Shipman of Hyde Park High School, gave in picturesque French a delightfully vivid interpretation of life at the Maison Française of Middlebury College.

Mme. Bleizat of Oak Park High School discussed the books generally read by French boys and girls of the age of our high school students.

The following programs were presented at the semester conference of the Chicago high schools, held November 24th:—*French*: Address on Teaching, Mr. William Campbell, Examiner, Chicago Public Schools; Songs and Games, Mrs. Violet Nagle, Englewood High School; Get French Quick, Mrs. Franklin, Bowen High School; French Clubs, Mrs. Curtis, Schurz High School; The Appointment of a Committee on French Club Program Exchanges. *Spanish*: Symposium on Devices in Teaching; Summer Experiences; An address on "Spanish," Mr. Abel Cantú, Crane College. *German*: Report of the Committee on First Year Texts, Miss Elfriede M. Ackermann, Chairman; "The City High Schools, the City College and Co-ordination," Mr. Hartenberg of Crane Junior College; "The Technique of Teaching German," Round table discussion conducted by Miss Eda D. Ohrenstein; "Minimum Essentials for 1B, 1A, 2B, and 2A," Miss Hulda C. Witte.

EDITH CAMERON

GERMAN IN THE MILWAUKEE HIGH SCHOOLS

Before the war, the foreign language situation in the Milwaukee high schools was at a ratio of about sixteen German classes to two French classes and one Spanish class per school. German was then taught in the graded schools. The city had its Deutscher Lehrerverein consisting of nearly 150 members, that met at least once a month. Under the auspices of the Lehrerverein many well-known teachers and men of letters delivered addresses, many interesting questions were debated and many delightful social gatherings held.

The war dealt a death-blow to German instruction in the grades and brought the Lehrerverein to a sudden end. In the high schools the ratio of foreign language classes became inverse to pre-war conditions: sixteen French classes to two Spanish classes and one German class; in some high schools there was no German instruction at all. However, a year or two later the apportionment shifted in favor of Spanish and within the last two years German also has been gaining ground again, with the result that there are at present 28 German classes in the Milwaukee high schools with an enrollment of 684 students.

However, the re-adjustment of the courses of study to new conditions, changes in text-books, and the necessity for uniform and definite outlines in language-work seemed to call for some sort of an organization. and on the first day of the Milwaukee Teachers' Institute on Monday, November 6th, the Modern Foreign Language Club of the Milwaukee High School Teachers was formed.

Officers elected were:—President, Bernard A. Straube, Bay View High School; Secretary, Marie V. Keller, Riverside High School; and the following programs were then carried out under the auspices of the club:—Monday, November 6th, Report on the Modern Foreign Language Exhibit at the State Fair, Mr. Theo. Charley, S. D. H. S.; Paper, "The Necessity of Teaching a Basic Vocabulary in Modern Foreign Language Work," Marie V. Keller, Riverside High School. Tuesday, November 7th, Paper: "Placing Modern Foreign Language Teaching on a Scientific Basis, Mr. Theo. Charley; Paper: "A Basis for Tests in Modern Foreign Language Instruction," Mr. J. D. Deihl, Boys' Technical High School; "Educational Measurements as Applied to the Teaching of Modern Foreign Languages," Asst. Supt. W. W. Theissen. Wednesday, November 8th, Departmental Meetings.

MARIE V. KELLER

WESTERN PENNSYLVANIA

A meeting of the Modern Language Association of Pittsburgh was held in conjunction with the Education Association of Western Pennsylvania at the Schenley High School on December 2. Mr. DeVitis of the Fifth Avenue High School spoke on the Evolution of Spanish Teaching, and Professor Frederick P. Colette of Carnegie Institute of Technology, spoke on French Plays.

WHITFORD H. SHELTON

SOUTHEASTERN PENNSYLVANIA

On October 12, 1922, the first meeting of the Modern Language Association of Philadelphia, for the new school year was held at the Central High School, Broad and Green Sts. There were about seventy-five present.

After a delightful social time Mr. Frank C. Nieweg, formerly head of the department at South Philadelphia High School, now Assistant Director of School Extension, spoke. His subject was, "A Message to Modern Language Teachers from the Philadelphia Summer High Schools of 1922." General discussion followed and was opened by Dr. John L. Haney, principal of the Central High School, and Dr. W. W. Blancké, recently appointed from the Central High School to succeed Mr. Nieweg at South Philadelphia.

Mr. Nieweg recommended standardization of the modern language courses in the schools of Philadelphia and approach to the study of foreign languages through English. Dr. Haney and Dr. Blancké pointed out some of the dangers of standardization, maintaining that national and state standards should be determined before local organizations could take action.

The Association plans to enlarge its membership and activity by inviting all modern language teachers in the colleges, high schools and private schools in Philadelphia, Delaware, Mont-

gomery, Bucks and Chester counties to become actively associated. It also plans to again issue the Bulletin which it published a few years ago. This part of the work is to be under the able guidance of Mr. Marc Barry of the Northeast High School.

The officers of the Philadelphia Association of Modern Languages are: President, James T. Chestnut, Jr., Central High School; Vice-President, Miss Thyra Crawford, Kensington High School and Secretary-Treasurer Miss E. M. Haigh, West Philadelphia High School for Girls.

JAMES T. CHESTNUT JR.

REGISTRATION FIGURES IN FOUR COLLEGES IN MAINE

Registration at Bates: French—Beginners 12, Second Year 53, More advanced courses 170, total 235. German—Beginners 60, Second year 27, More advanced courses 49, total 136. Spanish—Beginners 71, Second year 19, More advanced courses 13, total 103. For purposes of comparison the enrollment in the first semester for the past two years follows: 1921—French 230, German 180, Spanish 116; 1920—French 224, German 193, Spanish 72. For the first time Bates has a separate department of Spanish in charge of Professor Samuel F. Harms, who has spent the past year in Spain in preparation for his work. It is therefore expected that the registration for Spanish will increase after this year.

Registration at Bowdoin: French—Beginners 14, Second year 162, More advanced courses 50, total 226. German—Beginners 80, Second year 25, More advanced courses 22, total 127. Italian—3. Spanish—Beginners 76, Second year 17, total 93. The enrollment for the past two years is as follows: 1921—French 212, German 98, Italian 9, Spanish 75; 1920—French 165, German 100, Italian 3, Spanish 70. The figures show that last year the enrollment in French increased more than in the other languages. This year the increase continued for French and also affected German and Spanish. In fact the study of the modern languages shows a notable increase at Bowdoin as the total registration increased in two years from 338 to 449, a very significant gain. A class in beginning Italian starts here in alternate years.

Registration at Colby: French—Beginners 12, Second year 46, More advanced courses 127, total 185. German—Beginners 105, Second Year 50, More advanced courses 18, total 173. Italian 3. Spanish—Beginners 92, Second year 37, total 129. Enrollment in previous years: 1921—French 195, German 156, Italian 0, Spanish 103; 1920—French 220, German 168, Italian 10, Spanish 120. Here French shows a small decline over a period of two years. German has been nearly stationary, while Spanish has a small increase. Italian is offered in alternate years.

Registration at the University of Maine: French—Beginners 14, Second Year 56, More advanced courses 168, total 238. Ger-

man—Beginning 97, Second year 29, More advanced courses 35, total 161. Italian 3. Spanish—Beginners 133, Second year 41, More advanced courses 45, total 219. Enrollment for the past two years: 1921—French 249, German 145, Italian 2, Spanish 288; 1920—French 240, German 175, Spanish 302, Italian 13. These figures show that there has been a material decrease in the number of students registered for courses in Spanish, a decline which has not been compensated for by any marked increase in the study of other modern languages. Formerly there was a modern language requirement in the College of Technology, which was met in most cases by completing a year in Spanish. This has been gradually eliminated by the substitution of other subjects, and next year there will be a still further drop in Spanish for the same reason. Because of a curtailment in the teaching force Italian has had to be practically eliminated for the past two years. A revival of interest is reported in the classical languages. The registration for Latin is larger than for many years, and a class in beginning Greek has been formed.

ROY M. PETERSON

WASHINGTON

Professor E. J. Vickner of the Department of Scandinavian Languages, University of Washington, has just published a text-book on Swedish Composition and Word Study, and has another Scandinavian text-book ready for publication. Professor Vickner reports an enrollment of 69 in Scandinavian languages, including 26 in English courses dealing with Scandinavian literature exclusively.

The French department of the Elma High School, with an enrollment in French of 34, is planning to give a play, "Marraine de Guerre" in the near future.

The North Central High School of Spokane reports that the enrollment in first year French and Spanish is so great that it will be necessary to omit third year classes in both subjects this semester. There are eleven beginning Spanish classes, three more than there were last year.

The Lewis and Clark High School, Spokane, reports that Spanish is increasing, French decreasing.

The Stevenson High School, with an enrollment of 218, reports that the study of German will be resumed in the near future. This is the only report to that effect.

In the Colfax High School, with a total enrollment of 230, the number in Spanish is double last year's enrollment, and the Latin enrollment has almost quadrupled.

The enrollment in foreign languages in the Lincoln High School of Seattle is about two-thirds as large as last year due to the opening of the new Roosevelt High School.

In the Whatcom High School, Bellingham, the enrollment in Latin has increased 100% in four years. Sixty per cent of the total enrollment is enrolled in foreign languages.

In the Walla Walla schools, eighty-five pupils are taking Latin in the grades. Miss Lucile McIntyre, Head of the Department of Foreign Languages in the high school, reports that there has been a tremendous increase in the demand for Latin in the last two years, with a slight increase in French and Spanish.

Mr. Carl Heninger, instructor in modern languages in the Fairhaven High School, Bellingham, spent the summer studying Spanish in the National University of Mexico, Mexico City. The lantern slides, school books, pictures and other objects of interest which he secured are adding greatly to the enjoyment and profit of his classes. The pupils in Spanish are corresponding with pupils in the Colegio Francés and in the Escuela Industrial, a girls' school, of Mexico City.

A number of the smaller schools report that French and Spanish are being taught by the direct method, or a modified direct method, with most gratifying results. One school reports that the enrollment in French was tripled because of the increased interest thus aroused.

A considerable number of small schools have introduced one or more foreign languages this year; some are unable to supply the demand for more classes, due to an insufficient teaching force; nearly all are very enthusiastic about the work. A striking and most encouraging feature of many reports is the statement that the modern language teachers are especially well qualified to teach their subjects. Many French and Spanish clubs are being organized.

The following new appointments have been reported:—Mrs. Henri Messelin, as teacher of French at the Lincoln High School, Tacoma; Mr. W. H. Patchin, instructor in Spanish at Lincoln High School, Tacoma; Professor Horvald, as instructor in French and Spanish at Whitman College, Walla Walla; and Mr. H. A. Ferrer, as instructor in Spanish at the Lewis and Clark High School.

GRACE I. LIDDELL

Reviews

A GROUP OF FRENCH TEXTS

I

QUE FAIT GASTON? A Reader for Young Beginners, by FANNIE PERLEY, Robinson Seminary, Exeter, N. H. Illustrated by Clara Atwood Fitts, D. C. Heath & Co., 1922.

The aim of this book is to teach children French by reading and

talking about those things, which would naturally interest them in English.

The stories, which are of the Penrod type are lively and interesting. They are short, varying in length from one to two pages. The dialogues vary from one to three pages. They are told in the present tense, the future and past indefinite being used only twice toward the end of the book. The constructions are simple, no pronominal objects being used and only the following reflexive forms:—*se lève* (p. 64); *se recouchent* (p. 67); *se promène* (p. 70) and *s'arrête* (p. 84). The emphasis is placed on the action. Hence the children acquire a spontaneous feeling for the use of the language by the constant repetition of the commonest verb forms and of the vocabulary of home, play and school. Abundant opportunity for dramatization is afforded by the dialogues and by the rather long questionnaires, which accompany each selection and which are really an impromptu dramatization of the Gouin series type, in which the whole class participates.

Each selection is followed by a vocabulary of from three to fifteen words, which have not been sufficiently emphasized in the text and yet seem important enough to be learned at this time. One wonders occasionally at the choice of these words. Why, for instance, should *développer* be given instead of *plancher* (p. 12) and why emphasize *transformation* (p. 18), when it occurs only in the title of the story. There is also a *vocabulaire préparatoire*, which precedes the general vocabulary at the close of the book and which is designed to guide teachers in determining when the class is ready to read the book. In both these vocabularies, the verb forms and pronouns are given just as they occur in the text, as for example,—*j'ai, ils sont, qu'est-ce qui*. This is an indispensable practice with young children.

The general arrangement of the book is good. The stories are varied by dialogues and French songs and the selections often form an interesting sequence as in the case of the group 27–31, in which the stolen automobile ride leads to the pantry raid, which in turn provokes Renée's dream, followed most appropriately by Dame Tartine and closing with the short conversation, in which the maid assures the neighbor that the noise in the house does not proceed from carpet beating. Well known French jokes and anecdotes are cleverly interpolated whenever the action is inclined to lag.

The atmosphere, however, is distinctly American; only two of the many pictures, which illustrate the text so vividly, are at all French in tone.

Occasionally, the influence of English is apparent in the wording of the questions and in the language of the text itself. For example:—"Tu as un air si drôle" (p. 62); "Il y a dix membres dans le cercle" (p. 86); "Pourquoi est Paul un prisonnier impor-

tant?" (p. 92); "Voulez-vous quelque chose d'autre?" (question of shopkeeper, p. 97).

There are a few such constructions as:—"Dans quoi entrent Gaston et sa mere? (p. 47); "Qu'est-ce qu'il ne veut pas faire?" (p. 47). On p. 55, *Prononcez* should read *Lisez* and three typographical errors occur,—p. 22 *Pau* for *Paul*, the arrangement of the quotation marks at end of p. 47, and *nous sommes bien aises de vous voir*, p. 105.

With the exception of the first few selections, which seem rather difficult and involved, the material is carefully graded and the whole work well knit together in an interesting way, with plenty of review of verb forms and constructions, as well as of vocabulary.

It is a book which will be welcomed by junior high school teachers.

II.

HISTOIRES ET JEUX—A book of simple French stories, songs and games, by JESSIE F. BARNES, Francis W. Parker School, Chicago. Ginn and Company.

This attractive little book fills a long felt want. It is intended for junior high school classes, although such selections as "Les Explorateurs Français," "La Normandie," "l'Alsace," "le Midi de la France," "La Bretagne," "l'Histoire de Roland" and the dramatization of Jeanne d'Arc might well find a place in a beginning reader for senior high school students.

It is a collection of anecdotes, legends, dramatic and descriptive selections, interspersed with rhymes and French and Canadian songs. The material is well chosen to fit the needs and arouse the interest of children. It is carefully graded and the vocabulary is constantly reviewed throughout the book. There is very little description *per se*. Most of the selections are given in the present tense and almost entirely by means of conversation.

The dramatic interest thus afforded is still further developed in six dramatizations. The first three of these, La Salle p. 61, the hiring of Remi p. 110, and the composition of the Marseillaise p. 114, have evidently been prepared impromptu by the students in the class room and are consequently somewhat uneven and crude. The others are better, viz. "Les Fées de la Forêt d'or," p. 101, "Cendrillon," p. 43, and "Jeanne d'Arc," p. 128. The last, especially, is much more vivid and realistic than the usual treatment of the subject in beginners' readers. The peasants, courtiers and soldiers converse in the most characteristic fashion. Especially successful is the prison scene at the close, with its effective ending.

An interesting feature are the two selections devoted to the explorations of Marquette, Joliet and La Salle, pp. 47-58. There is, however, a sudden break here in the introduction of the pret-

erite as the narrative tense. Because of this and of the comparative difficulty of the vocabulary, it would seem better to place these selections at the end of the book. They are used here, however, to serve as an introduction to the study of Normandy and the other French provinces.

The treatment of these provinces seems to be the result of conversations by the teacher with the aid of realia. The description is varied by legends, songs and poems, characteristic of each province. Of especial interest to children would be the picture of Christmas in Alsace, in the south of France and in Brittany. The latter province occupies the lion's share of this section and the various selections are very well composed, especially that of the wedding, which is unusually vivid and complete for so short a selection in such simple language. Brittany's place in folk lore and legend and the origin of the Round Table are related, illustrated by three stories, one of them a 12th century legend of Merlin.

The two pictures, one of an Alsatian and the other of a Breton interior are quite distinctive. One misses the wealth of material that must have accompanied the development of these stories in Miss Barnes's classes and this lack is all the more lamentable since three of the six pictures of the book might well be dispensed with. For the numerous classes throughout the country, who have not the opportunity to visualize such scenes, might it not be well to introduce a number of French pictures such as,—a Normandy village, Saint Michel, the southern landscape and costumes, Quimper, a market scene, the fishing boats, an historical picture of the singing of the Marseillaise and of Jeanne d'Arc, a picture of Chinon, of Rouen and of the costumes of the period.

A unique feature of the book is the rendition of the story of Roland's death into very simple modern French, which preserves the atmosphere and charm of the old French original,—truly an unusual opportunity for children to make their first acquaintance with this story.

The ten pages of French games at the end of the book are well calculated to review and increase the vocabulary, as well as to impart a certain facility and spontaneity in the use of the language. They will be greatly appreciated by junior high school teachers.

The 44 page French-English vocabulary includes all the idiomatic expressions, verb forms and proper names used in the text. It is an adequate and satisfactory vocabulary but the translation of the various verb forms as,—“the future of *rêver*, the impv. of *sauter*, the p.p. of *rire*,” not to mention “the pret. and pres. subj. of *être*,” would confuse much older students. Although this is a concise arrangement, would it not be more satisfactory to simply translate the word,—“I shall dream,” etc.

There is one correction to be noted,—Lombardie which is

mentioned in "l'Histoire de Roland," p. 125, coupled with Flandre, is described in the vocabulary as a French province, while the latter is called a province of Belgium.

The work is given in good idiomatic French, but since children and animals play the most important part in nearly all the stories it is very inconsistent to have *tu* and *toi* constantly replaced by *vous*, even though the reason for such a choice is obvious. Miss Perley avoid this difficulty by speaking of two or more children at a time.

III.

LECTURES ELÉMENTAIRES AVEC EXERCICES.—M. A. LURIA and VICTOR CHASKIN. Drawings by Herbert Deland Williams. Henry Holt and Company.

The purpose of the authors is to provide a simple interesting and practical medium for ample and varied drill in oral, aural, spoken and written French. The aim is apparently to give the student a rather spontaneous feeling for the construction of the language by means of a very complete and detailed drill in each lesson on the content of a typically French anecdote. The emphasis is placed on the most frequently used verb tenses and idiomatic expressions and on the acquisition of the standard minimum vocabulary devised by the New York Society for the Experimental Study of Education. Besides the use of the verb tenses, the only grammar points which are presented are the agreement of adjectives and the position of the pronominal objects. Knowledge of certain phases of the use of the partitive, the reflexive, and demonstrative pronouns, the possessive and demonstrative adjectives, the negative and the superlative is to be derived from the text. None of these points is treated separately in the book.

Besides the *Récapitulations du vocabulaire*, which are found at the end of every fourth lesson, the vocabulary is further reviewed in several well chosen games and in the selections, which describe the meetings of the French club. There are also a few simple rhymes.

The humorous anecdotes, which serve as a basis for the drill, are especially likely to appeal to the high school boy. Each selection illustrates the proverb, which precedes it and is itself illustrated by an excellent pen sketch, thoroughly French in tone. They vary from a half page to a page in length and are rendered easier by the simple constructions and the fact that the present is used exclusively until the eleventh lesson, and the other tenses introduced gradually. But, while the number and length of the drill exercises, which accompany each selection, seem excessive at first glance, they are really necessitated by the size and difficulty of the vocabulary, which is introduced very rapidly and without

adequate means of review throughout the book. While the most common verbs should be taught early in the course, regardless of their difficulty, one may well question the advisability of introducing in the first lesson so many really difficult forms as *avoir faim*, *faire froid*, *s'asseoir*, *se mettre à*, *appeler* and *manger*.

It is also rather hard to see how the interest can be sustained throughout the continual shuffling of the same material in the seven or ten drill exercises, which accompany each selection.

These are the weak points of the book, which really has much to commend it. In the preface, where full instructions are given the teacher on how to use the book and the student on how to study, there are some good practical hints for the preparation of the vocabulary and the reading lesson. The last paragraph, "Self-Drills," is interesting. Here the student is made to realize that everything depends on his own individual efforts. The choice of anecdotes is good and the connection between them and the proverbs very apt. The "Etude de Mots" in each lesson, early inculcates in the student excellent habits of observation and of correlation of vocabulary, in his search for the contrary, synonyms and families of words. The opportunity afforded the class in each lesson to converse about the picture, might be utilized as a basis for preliminary composition, if it were not always given according to the same stereotyped form. The frequent dictations and the scheme of pronunciation drill which concludes each lesson are also excellent, although in the latter case, the choice of words and sounds might be improved. The practice of reviewing the vocabulary at the end of every four lessons is sound but there is not sufficient opportunity for the review of words once presented in these lists. The real contribution of the book is its very complete and adequate drill on the use of verb tenses. It would seem, however, that the practice of consulting the appendix of irregular verbs is almost too complicated for the average high school student and necessitates the thumbing of the vocabulary, the very habit, which the authors wish to discourage in *How to Study*. And although the reflexive verbs are frequently used, they do not appear at all in the appendix, even *s'asseoir* being given in the unusual *j'assieds* form. Neither are the reflexive pronouns presented anywhere in the book. Otherwise the verb appendix, pp. 135 to 153, is very nicely arranged, with the exception of the position of the past indefinite, which is placed after all the other tenses.

Great care also has been taken in the arrangement of the general vocabulary. Each word in the standard minimum vocabulary devised by the New York Society for the Experimental Study of Education is followed by an asterisk. The following examples of the treatment of proper names will give an idea of the thoroughness which characterizes this part of the work.

"Louis XIII, king of France, 1610-1643." "Notre-Dame, a famous Gothic cathedral in Paris." "Lyon, Lyons a city of France."

Unfortunately, the pictures of celebrated French men and women are poorly reproduced although the selection and arrangement of them is good.

There are a few unusual forms of questions due to the desire of the authors to drill on every sentence in the text, as for example:—"Où est-ce que le marchand a un magasin? (p. 19); "Qu'est-ce qu'un domestique cherchait?" (p. 91); and among the classroom expressions:—"Quelle est la leçon pour aujourd'hui?" (p. XIV). In this section, too, occur the expressions:—"Passez vos papiers" (p. XVII); "Ramassez vos papiers."

Might it not also be preferable here to avoid the difficulty of translating the word "blackboard eraser," by simply saying "Effacez" p. XVI?

A few corrections are to be noted such as,—the inversion of 5 on pp. 47 and 58; the use of *vous* instead of *tu* by Napoléon and Joséphine, p. 24 and the unusual English expression, "the ticket taker," p. 40.

This book could not replace an elementary grammar. It is too difficult for the beginning of the first year of Senior High School French, but might well be used as a grammar review and preliminary composition book in Second Year French.

JOSEPHINE DE BOER

Formerly of the University of Minnesota, Minneapolis.

LANGUAGE: ITS NATURE, DEVELOPMENT, AND ORIGIN. By OTTO JESPERSEN, Professor in the University of Copenhagen. New York; Henry Holt and Co., 1922. Pp. 448.

Professor Jespersen has divided his book into four parts: "History of Linguistic Science;" "The Child;" "The Individual and the World;" "Development of Language." The first part (pp. 19-99) gives a clear history of studies in language, from the earliest time to the present, in which the discoveries of individual scholars are credited to them in due order. Rapp and Bredsdorff are rescued from an undeserved oblivion, though this same oblivion has made their work unproductive, for other workers duplicated their discoveries. One American, William Dwight Whitney, receives an appreciation of nearly a page, and three others, Leonard Bloomfield, Horatio Hale, and E. H. Sturtevant, are mentioned in an alphabetical list of twenty-six scholars of recent date, whose work is discussed in the body of the volume; Greenough and Kittredge also find a place in the bibliography (pp. 13-15).

The second part (103-188) treats the manner in which the child acquires his mother tongue, with what effort he does it,

what transformations he makes in it of temporary nature, and what influence he has on the normal speech. At the close, Jespersen discusses the theory of Horatio Hale, overlooked by recent philologists, that new languages originate in sparsely settled countries where, through favorable conditions of food supply and of climate, orphaned children might survive to maturity creating a new language for themselves and transmitting it to their own children: thus the presence of numerous unrelated languages in a small territory, as in California, may be explained. In this connection, the author describes several instances of such "little languages" invented by children for use among themselves, and finds nothing to controvert Hale's theory.

The third part (191-301) is devoted to the causes of change in speech. The effect of foreigners upon a language is examined, and pronounced to be slight or *nil*; such languages as Pidgin English are not mixtures, but foreign languages imperfectly learned, Pidgin being a minimal English imperfectly learned by the Chinese and not English words with Chinese syntax. The special speech or idiom of women is explained and its effect evaluated. But the causes of change are found to be extremely varied, and hardly reducible to general principles, so that every problem must be taken up as a special case, in which any number of special factors may enter, while "phonetic law" is a mere tendency which may have an effect if nothing pushes it aside.

The fourth part (305-442), on the development of language, is the main part of the volume, to which the other sections are the foundation. In this, Jespersen traces the development of languages from the earliest recorded forms to the present day, and finds a general tendency toward a shortening of the words, a loss of endings, and a reduction of grammatical apparatus, while analysis replaces synthesis, and relational words and fixed word position replace the use of terminations. This development he regards as a great improvement, increasing the ease of expression and of understanding. He gives sound symbolism a highly important place in the language system. Finally, he takes up the question how speech originated, and while admitting that certain words and roots have come from the imitation of natural sounds and of animal cries, and some others from interjections of pain or other feelings, he thinks that human speech is essentially derived from the "songs without words" of lovelorn swains to their sweethearts, and of mothers to their children, utterances which, at first merely charged with emotion, became conventionalized, divided into units, and endowed with concrete meanings.

The views of Professor Jespersen, an acknowledged leader in this field, deserve the careful study of all who have an interest in language. He is throughout so clear in his exposition, so accurate in his statement, so careful in his method, that few criticisms can

be made, except in the degree of emphasis laid upon certain points. To the reviewer, he has rather unduly minimized the validity and effectiveness of phonetic law; he has failed to see that distinct losses are entailed in the disappearance of inflectional endings, and that it is not objectively demonstrable that the equally distinct gains secured thereby are more than equivalent to the losses; he allows himself to be rather swept along by a current of sound-symbolism which seems to him to pervade a great part of language. And to speak of the first section last, the history of linguistic science can hardly be well appreciated by one who is not conversant with the main laws of phonetic development and with the words and forms of several languages; happily, the understanding of the first part is not essential to the profitable perusal and assimilation of the remaining three sections of the volume, which are of interest and of value alike to scholar and teacher and to the general reader.

ROLAND G. KENT

University of Pennsylvania

MARCELA O ¿A CUÁL DE LOS TRES? By MANUEL BRETÓN DE LOS HERREROS. Edited with Introduction, Notes, Vocabulary and Illustrations by WILLIAM S. HENDRIX. Benj. H. Sanborn & Co., 1922. xviii+221 pp.; 169 pp. of text.

Prof. Hendrix's edition of this comedy of manners which Le Gentil calls the "apotheosis of coquetry," constitutes a valuable contribution to the stock of Spanish text-books now available for use in our Spanish classes. The play is full of life and humor, and is sure to become very popular with students.

Like most plays in verse, the use of this comedy in class presupposes a good foundation in Spanish grammar. The brief introduction serves to give the student a fair idea of the life of the poet and his work, and the chapter devoted to this particular play, with an analysis of the verse forms employed, will contribute considerably to its understanding and enjoyment. There are nine illustrations, some of which interpret very well the spirit of the play.

The explanatory notes on historical, geographical and other references are very helpful. For the sake of simplicity, however, I believe that the following idiomatic or otherwise vague expressions should have been explained either in the notes or the vocabulary: *¿Hay tal porfía?* page 3, line 1; *¡Así está él que no echa luz!* page 19, line 230; *de las que andan por ahí*, page 29, line 1; *Hoy has estrenado cara*, page 33, line 425; *¡Cómo ha de ser!* page 37, line 465; *¡Para que lo crea yo!* page 42, line 522; *No hay pero que valga*, page 56, line 1; *que los poetas allá tienen otro calendario*, page 77, line 1049; *a dúo*, page 97, line 1333; *yo la pondré . . . en los cuernos de la luna*, page 98, line 1353; *¡Me luzco como hay Dios!* page 165, line 2340.

To the exceptional student, the meaning of these expressions will no doubt suggest itself from the context, but I believe that for the benefit of the class as a whole, they might very well have been translated without any fear of making the text too easy.

Similarly, it would have saved the student some confusion if the preposition *de* had been put in parenthesis in the vocabulary, after the verbs *gastar* and *renegar*. As it is, he will wonder how to translate that preposition in the following cases: *de estas pastillas gasta la donna soprano*, page 13, line 131; and *reneguemos a dúo de esa funesta mujer*, page 97, line 1334. Under *dejar* in the vocabulary, *dejar(se) de* should have been included with the translation *to stop, cease, put aside*, which would translate that verb as it is used in the following cases: *Dejémonos de perfiles*, page 148, line 2066; and *Deje Vd. de visitarla*, page 148, line 2069.

In the vocabulary, *sosería* is translated as *simplicity*. That is hardly the meaning of the term on page 40, line 490. It means just the reverse—*insipidity, affectation or bad taste*. To *veleta* (used on page 97, line 1338) the meaning *fickle person* should be added; and to *valor* (used on page 146, line 2059) *courage* should be added.

The following misprints have been noted: *recaudo* for *recado*, page 211; *duo* for *dúo*, page 97, line 1333 and page 188; *puedo* for *puede*, page 110, line 1553; *Adios* for *Adiós*, page 119, line 1696; and *casaderas* for *casaderas*, page 168, line 2403.

In spite of these inaccuracies, the book on the whole is very attractive and makes a valuable addition to our Spanish texts.

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Books Received

FRENCH

CLARK, THATCHER, "French Course for Americans." New-World French Series, World Book Co., Yonkers-on-Hudson, N. Y., 411 pp., 1922.

A French grammar and drill book with many novel features reviewed in the next issue by Mr. Lawrence A. Wilkins.

COPPÉE, FRANÇOIS, "Dix Contes," edited by R. T. CURRALL. D. C. Heath and Co., 151 pp. vocab. \$0.88.

An edition of Coppée's best short stories, with a brief biographical sketch, notes and vocabulary.

DAUDET, ALPHONSE, "Le Petit Chose, Histoire d'un Enfant." Edition scolaire moderne avec explication du texte,

exercices d'assimilation et lexique, par LÉOPOLD CARDON. Henry Holt and Co., 184 pp. vocab., 1922.

The simple style and the human interest make "Le Petit Chose" an especially useful book for the early stages of instruction. Mr. Cardon's edition contains notes in French, questions and exercises involving a review of grammar; a review of the principal idiomatic forms, phonetic transcription of selected pages and an appendix with "constructions indispensables" and an "étude synthétique du verbe français."

DAUDET, ALPHONSE, "Lettres de mon Moulin," edited with direct-method exercises, notes and vocabulary by OSMOND T. ROBERT. D. C. Heath and Co., 144 pp. vocab., 1922. \$92.

Most persons will agree that Professor Robert has included in this collection the eight best short stories which Daudet wrote at his mill. The stories are here made to serve as a basis for a considerable amount of linguistic work; such as derivatives and synonyms, and the exercises accompanying the text stress conversation, definitions in French, exercises in word formation and substitution and translation exercises. The book contains many ingenious and novel features which are certain to prove acceptable.

LANSON, RENÉ AND DESSEIGNET, JULES, "La France et sa Civilisation de la Révolution à nos Jours." Henry Holt and Co., 296 pp., 1922.

A reading text-book which traces in the first part the political history of France from the Revolution to the present time. The second part is devoted to a study of French "mœurs," social classes, family, administration, the University, letters, arts and sciences, colonial politics of France, and many other interesting topics. The book will prove serviceable in classes in which the study of French history and civilization forms part of the course. It is intended for advanced students and the text has neither notes nor vocabulary.

MÉRAS, ALBERT A., "La France Eternelle." American Book Co., 220 pp. vocab., 1922.

Under the chapter headings, Le Cri de Bataille, Le Tocsin, Le Miracle de la Marne, L'Épopée de Verdun, Les Yeux de l'Armée, Le Front de Mer, L'Âme Française de l'Alsace-Lorraine, La Fayette nous voilà, Les Tout Petits, Le Cœur des Femmes, Soldats de France, Les Grands Chefs, La Bataille des Nations, L'Armistice et la Paix, Le Triomphe, and Pour la France, Professor Méras groups letters, stories, poems, newspaper articles, editorials, communiqués, and orders of the day, which seem to reflect the

soul of France. Well-known authors such as Richépin, Barrès, Bordeaux, Rostand, Boylesve, Brieux and Anatole France are represented in this collection. The book is intended for intermediate or advanced students.

RITCHIE, R. L. GRAEME and MOORE, JAMES M., "French Verse from Villon to Verlaine." J. M. Dent and Sons and E. P. Dutton, 213 pp., 1922. \$2.00.

A companion volume to the same editors' "French Prose from Calvin to Anatole France" which aims to trace in broad outlines the evolution of French verse from epoch to epoch by providing representative specimens of the work of the chief poets. The introduction discusses in general outlines the development of French lyric poetry, and a short biographical and critical sketch accompanies the work of each author.

ROUSSEAU, JEAN JACQUES, "Discours sur l'Origine et les Fondements de l'Inégalité parmi les Hommes," edited with introduction and marginal summaries by *HENRI FRANÇOIS MULLER* and *RENÉ E. G. VAILLANT*. Oxford University Press American Branch, 102 pp. 1922. \$.80.

A welcome addition to our text-books devoted to Rousseau, this "discours" is well chosen to represent his political ideas. The edition is intended for advanced students and contains neither notes nor vocabulary. The spelling of the edition of 1790 has been preserved.

SPANISH

ADAMS, NICHOLSON B., "The Romantic Dramas of García Gutiérrez." Instituto de las Españas en los Estados Unidos, New York, 147 pp., 1922. \$1.00.

A Columbia dissertation which includes a biographical sketch, a chapter devoted to the advent of the romantic drama in Spain, the first dramatic attempts of García Gutiérrez and an analysis of "El Trovador," and a study of the romantic plays subsequent to "El Trovador."

CRAWFORD, J. P. WICKERSHAM, "Temas Españoles." Henry Holt and Co., 139 pp. vocab. 1922.

Twenty-eight lessons with material in Spanish dealing with the experiences of two young Americans in Spain. Each lesson includes a systematic review of grammar with rules in Spanish, *ejercicio oral*, *cuestionario* and material for translation from English into Spanish. A verb-appendix contains all irregular forms found in the text.

GRAESER, C. A., "Reference Chart of Spanish Verbs." World Book Co., Yonkers, N. Y. 1922. \$3.00 package of 25.

A chart of convenient size which emphasizes by ink of different color the stressed syllable in the regular conjugations; and includes in tabular form all orthographical changes with alphabetical arrangement; a condensation of the rules for radical changes and a complete presentation of all truly irregular verbs in alphabetical order.

ORTEGA, JOAQUÍN, "Lo que se puede aprender en España." Instituto de las Españas en los Estados Unidos, N. Y. 8 pp. 1922. \$0.15.

An address delivered before the New York Chapter of the Association of Teachers of Spanish in which Professor Ortega describes the nature of the courses offered at the Centro de Estudios Históricos and the profit that teachers of Spanish may derive from a residence in the Spanish capital.

ROMERA-NAVARRO, M. and MERCADO, JULIO, "Cartilla Escolar. Cervantes." Instituto de las Españas en los Estados Unidos, N. Y. 14 pp. 1922. \$.05.

Two pages from Don Quijote with a brief sketch of the life and works of Cervantes make up this little pamphlet which is designed for use in schools on the 23rd of April, the anniversary of the death of Cervantes.